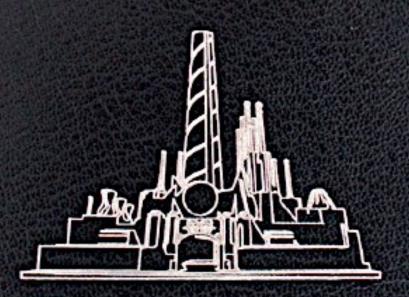


FACTORY MANUAL INSTRUCTION HANDBOOK



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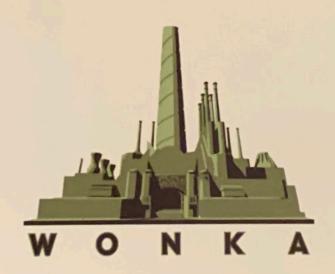
0223

OF 1000 ONLY.

WONKA™ WORLDWIDE, INC

FACTORY MANUAL & INSTRUCTION HANDBOOK

THIS BOOK BELONGS TO:



FACTORY MANUAL & INSTRUCTION HANDBOOK TERMS & CONDITIONS OF USE

To our most valued member of staff, as a specially chosen member of Mister Willy Wonka's confectionery making staff.

You are hereby bound to every form of secrecy you can think of (and most forms that you may have never thought of). The contents of this manual are the subject of COMPLETE AND ABSOLUTE CONFIDENTIALITY. This means that you must not under any circumstances:

- 1) Share
- 2) discuss
- 3) transfer
- 4) sell
- 5) exchange any part of this document with:

i) family ii) friends iii) colleagues iv) children v) competitors vi) neighbours vii) talking animals ix) any other talking object (animate or otherwise).

DO NOT UNDER ANY CIRCUMSTANCES SHARE/DISCUSS/ TRANSFER/SELL/EXCHANGE ANY PART OF THIS DOCUMENT WITH YOUR P P PAR P.... THE 'P' WORDS!

We expect you to adhere to all parts of this request unconditionally and without question.

However, if you do have any questions, requests or perhaps even suggestions, you will be welcome to deposit your message together with your name, staff number, department, age, time of birth, mother's maiden name, her time of birth, your father's time of birth and the name of a pet. If you do not have a mother, father or pet, your message will be disregarded. If you do, you can be assured that Mr Wonka will personally read it but with no guarantee that he will either implement or respond to your question, condition or request.

Each member of staff will only be given one copy of the factory manual once employed. Loss, theft or general misplacement of this manual will result in immediate dismissal and any confectionery and/or monies that may be owed to you.

Willy Wonka's Chocolate Factory recommends that all employees memorise every page (including this one) of the manual so that you may be equipped for any problem that may occur at the factory at any given time. There will be random tests implemented by your supervisor at random intervals to ensure that your knowledge is always always always maintained at an optimum level of operation.

If you do not understand any part of this manual, you may ask your supervisor or talk about your issue with one of the candy coloured trees found in the front courtyard.

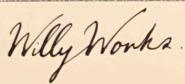
Speaking to other workers (especially when they are working) is strictly prohibited. Anybody caught doing so will be punished with suspension of their confectionery allowance for a month effective immediately from the day that they are caught.

Speaking to candy coloured trees about other issues aside from ones that pertain to this manual is also prohibited. You may talk to the pink and purple bubblegum coloured trees for general issues and to the lawn when facing issues of misconduct within the factory walls.

If you are unsure about the appropriateness of your conduct while working at the factory, we would recommend that you are probably considering inappropriate conduct and would advise you to not act this thought out or to speak to the aforementioned lawn before doing something you will probably regret.

If you would like to know more, you shouldn't. If you think you know more, you probably don't. We wholeheartedly recor you do not under any circumstance attempt to think in your daily workday.

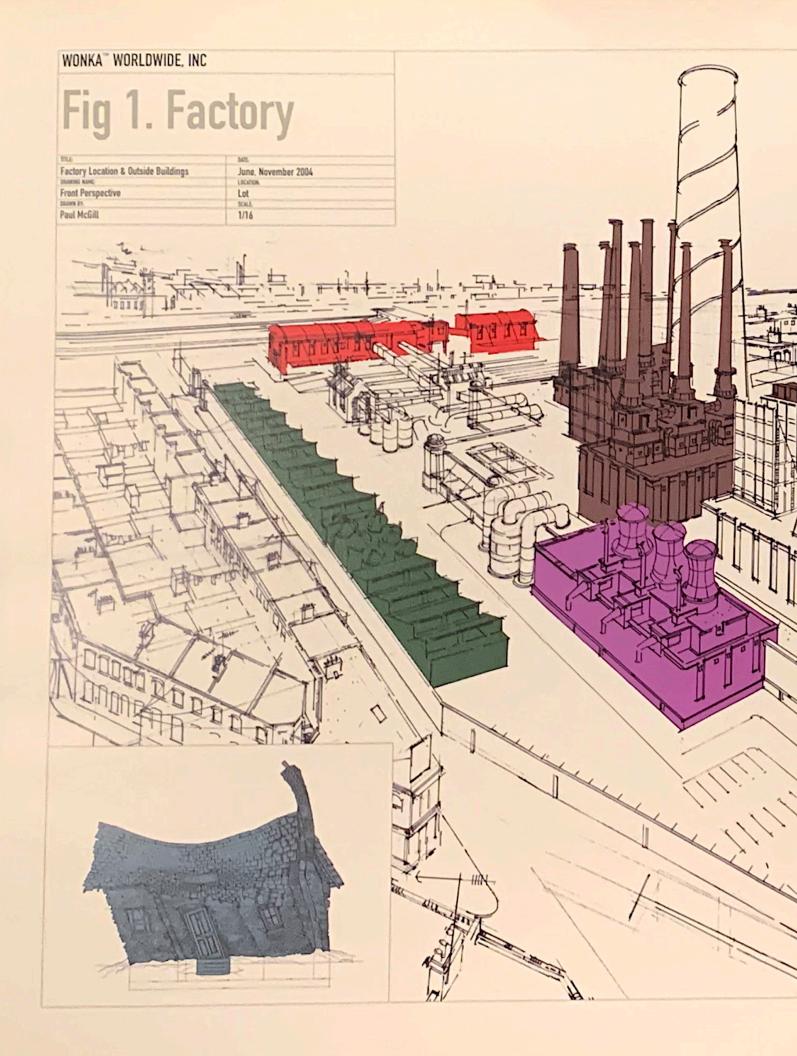
Here at the factory, we expect you be sing smile, bum, grin giggle, chuckle, bugh quietly or out loud if you have to. We will not tolerate any form of aggressive behaviour, supervisor about a possible ground perfand for season, shouling, sereaming or any other form of aggressive behaviour, supervisor about a possible groundly and the psychodelic colour swirt section of the factory. If you can abit read this, you must have A-Forde eyesight, Please speak to your supervisor about a possible groundly and the psychodelic colour swirt section of the factory. If you can abit read this, you must have A-Forde eyesight, Please speak to your supervisor about a possible groundly and the psychodelic colour swirt section of the factory. If you can a bill read this, you must have A-Forde eyesight each speak to your supervisor about a possible groundly and the psychologic colour swirt section of the factory. If you can all read this, you must have A-Forde eyesight expeak to your supervisor about a possible groundly and the psychologic colour swirt section of the factory. If you can a situate the psychologic colour swirt section of the factory. If you can all great this, you must have A-Forde eyesight or psychologic colour swirt section of the factory. If you can always the groundly swirt section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can be groundly section of the factory if you can always the groundly section of the groundly section of the ground

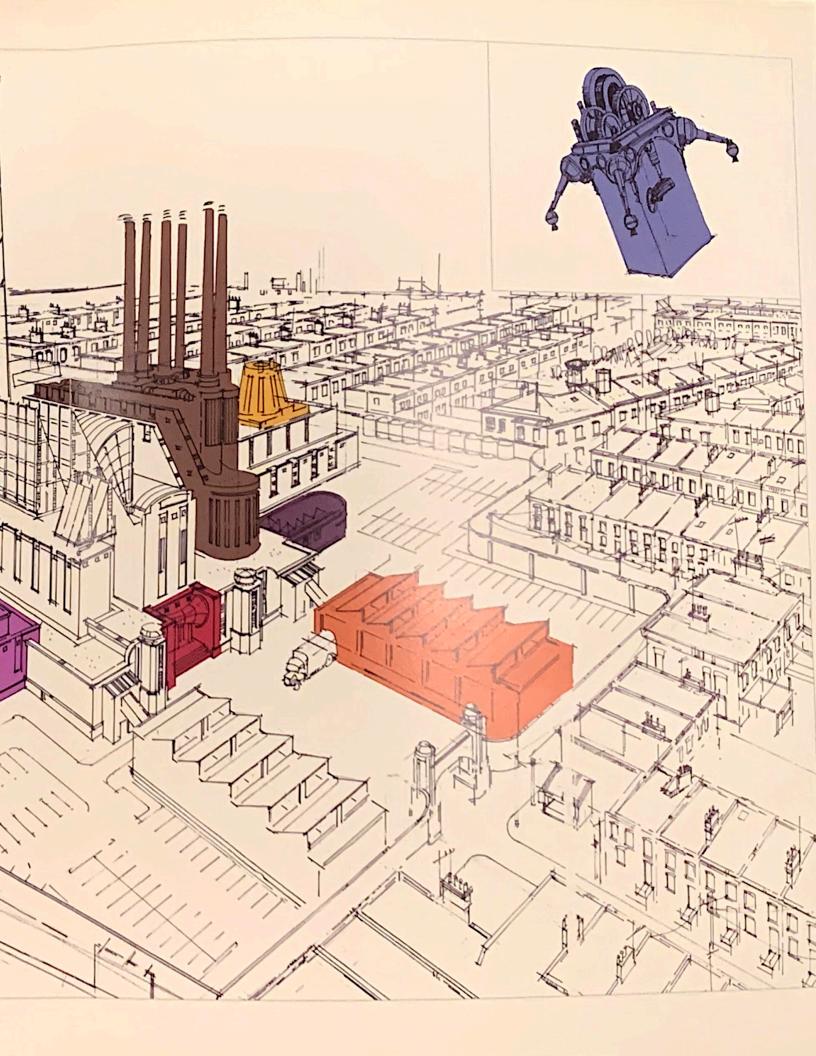


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WONKA™ WORLDWIDE INC. HISTORY

Original Machinery & Factory Construction

Horitage / 45/xW: 9th000.01.7

WONKA" WORLDWIDE, INC

2004 LOCATION Pinewood 200 L N/A











Fig. 0001/0002







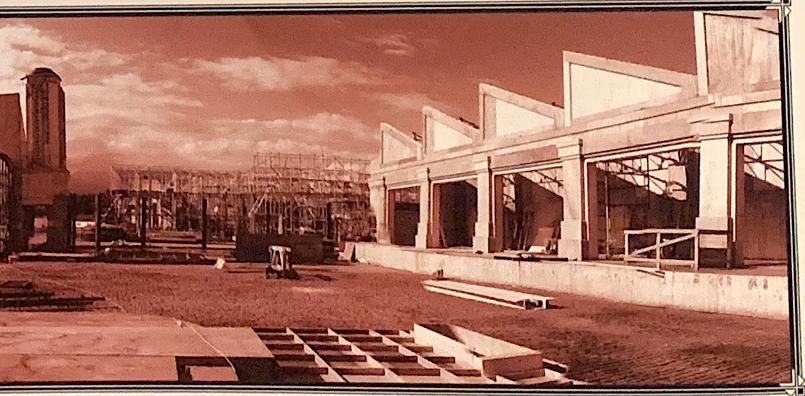
The adjacent pictures show the max, no: of cables fitted with A-M.P. pre-insulated diamond grip tags on any one atud. See sheets 9,10, when ordering terminal blocks state the colour you require, such as black or red. All terminal block orders should use the codes for part plus the colour codes og 85/UN/898 or 88900/R?01. Orders can only be made using the correct codes the adjacent pictures show the max, no. of cables fitted with A-M.P. pro-insulated diamond grip tags on any one alud. see sheets 9,10. When ordering terminal blocks state the colour you require, such as black or red. All terminal block orders should use the codes for part plus the colour codes eg 85/UN/878 or 88900/R701. Orders can only be made using the correct codes.



TITLE Young Willy Works (Blair Dunlop) Dept. Heritage Fig. 000/0001







BUILDING: 15

ROOM NUMBER: 2, 459AD

1.0. The Glass Elevator

1.01. Director

1.02. Producers

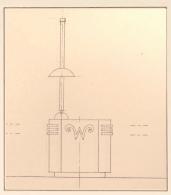
1.03. Assistant Directors

1.01a. The Director

"Working on Charlie & the Chocolate Factory has been a really great experience, one that will stay with me for a long time. The cast and crew have been amazing, and this book is meant as a momento of those times. (I thought it might be better than a hat)"

Tim Burton, November 2004





Name:	Tim Burton
Role:	Director
Favourite Sweet:	Jellied Eel
Employee Code:	01666-13
Department	Classified



CONTINUED: 125

BLUE REV

GRANDPA JOE But do you really mean...you don't really mean this elevator ...

WONKA Oh yes, I do! You wait and see. Up and out!

> GRANDPA JOE But it's made of glass! It'll smash into a million pieces!

Looking up, Charlie and Grandpa Joe see the raf Names: Johnny Depp + Tim Burton of the roof quickly approaching. Grandpa Joe he Dept Classified tight, sheltering him as the elevator





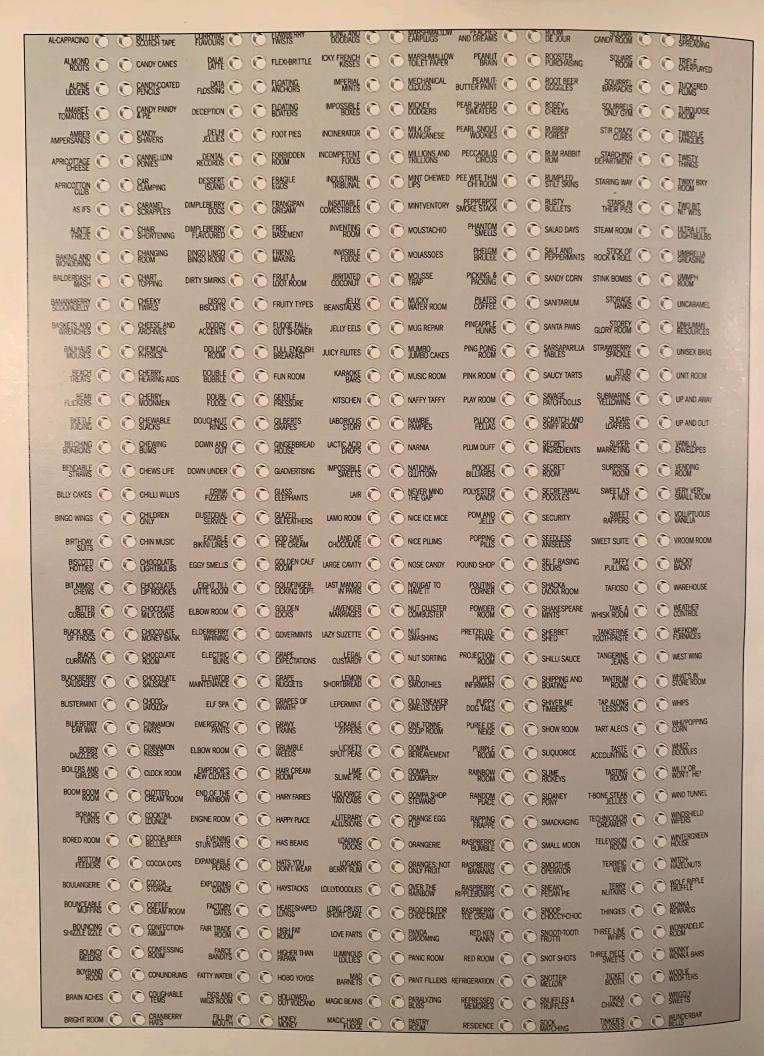
other guests.

First thing, let's check on our .



Dept. Classified

Fig. 1.01e



1.01b. The Glass Elevator

ELEVATOR SPEC:

Lift speed:
Lift weight:
Average journe

Lift weight: 50, 000 fizz booms

Average journey: 20 minutes

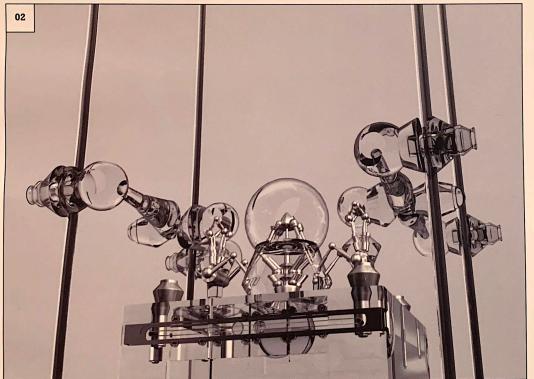
Box shape

Dimensions:

Colour: ALL and nothing



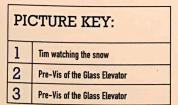




Derek Frey Assistant to Mr Burton

"What an amazing tour with a brilliant guide. From rabid squirrels to diving Oompa Loompas, each day presented a new and fantastic challenge. It's so rare that we get to work on a film that represents why many of us became involved in this business in the first place. 'Charlie G the Chocolate Factory' is sure to become one of those films."

Name:	Derek Frey
Role:	Associate Producer
Favourite Sweet:	Raw Cocoa Beans
Employee Code:	324167-I
Department:	Classified







Dept. Classified

1.02. The Producers





Richard Zanuck

To win the respect of intelligent and talented people, the affection of the youngsters, to work alongside such a wonderful crew; To laugh often and be amazed by much - This was my unforgettable experience on "Charlie and the Chocolate Factory."

Brad Grey

An extraordinary vision come to life. New relationships and friendships born. Proud to know you all. Congratulations and here's to "Charlie and the Chocolate Factory."

Patrick McCormick

Working on this film you can't help but identify with Charlie Bucket - to be here at all you feel like you've won a Golden Ticket, and every stage of production was a journey that developed into an amazing and unexpected revelation as it came together. Does TB seem a little like WW at times? - I think so.

CHARLIE AND THE CHOCOLATE FACTORY TRAVEL OR / CREW MEMBER ETC INBOUND OUTBOUND **PURPOSE** HOTEL DATE/ DATE/ TIME TIME Jan-03 Sun 4th Jan well TEC Pre Production/ Covent Garden Hotel 020 7806 1000 checked in (Room 3) cember & n Arrive: 4th Jan rwork Depart 31st Jan into own flat A/c to Co. all charges to be against per diem Cormick Won Covent Garden Hotel on 4th @ 21.15) LHE ies em well cce - to meet with Nick Idrew Cooke in M'Chester M'Chester: 18.39 (Booked by Susan Irgin Trains THE PRODUCER WARM UP: Williams of MFO complimentary rooms) HANDS MEET IN CENTRE POSITION IN OLD STAND IN A RELAXED POSITION, FEET DRAGON. HOLD, BREATH OUT, LOOK IN TO DISTANCE. SEPERATE AT SHOULDER WIDTH. RAISE well / Nick ARMS TO SHOULDER LEVEL OPEN OLD DRAGON, MOVE TO TOMMY COOPER. Return - Ale LOWER LEFT ARM AND OPEN RIGHT HAND 5 JUST LIKE THAT. TO WILD HORSE MANE POSITION One-way to OPEN HAND TO CALM HORSE MANE. LEFT OPEN TOMMY COOPER, LEFT HAND TO 6 ARM TO SLOUTCHING TIGER, WEIGHT ON FINAL POSITION. RIGHT TO INCH HIGH Cormick RIGHT FOOT. PRIVATE EYE, AND FINISH. RELAXED. ass (Comp bound with AA voucher) LHR: 09.55 @ 21.15 on 11th Jan) JFK: 12.35 Mon 12th Jan **AA132** LHR: 08.55 tel Sun 25th Jan Isiness **AA50** GAT: 0745 020 7605 7706 8th Feb - 13th Feb **Dummy Date** PROPERTY OF WONKAT WORLDWIDE INC. ALL RIGHTS RESERVED. COPYRIGHT WKW. 14th Feb Move into

1.02. The Producers



tional qualities or a derful thing.

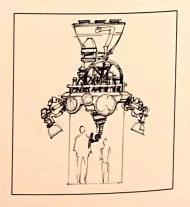
produce v. /prodyco ward for inspection formance etc.) before bring into existe manufacture.

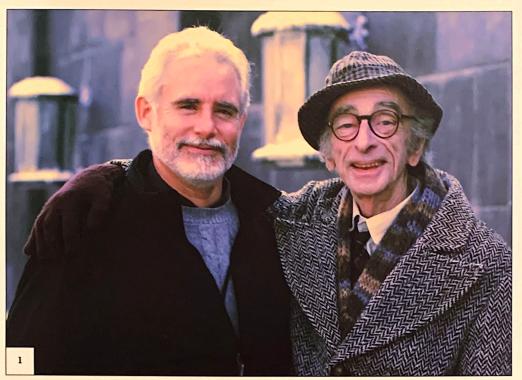
amount or things producer n., producer n. producer n.

Brenda Berrisford Assistant to Mr Zanuck

Who wouldn't want to spend seven months in England with the cast and crew of 'Charlie and the Chocolate Factory'? I know I wish it could go on forever.





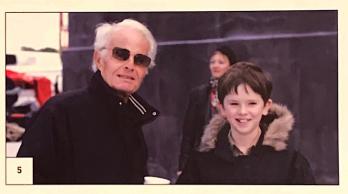


PIC	PICTURE KEY:		
1	Patrick McCormick & David Kelly		
2	Elevator		
3	Liccy Dahl - Executive Producer		
4	Tim Burton + Brad Grey		
5	Richard Zanuck & Freddie Highmore		
6	Patrick McCormick – Executive Producer Brad Grey – Producer Richard Zanuck – Producer		
7	Derek Frey - Associate Producer		
8	Producers Travel Schedule		

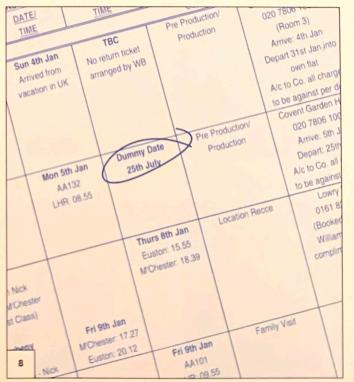














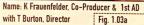
"Hear no evil, see no evil, speak no evil"

1.03. Assistant Directors

Location.

Usually found in groups of six or seven looking profound and 'framing' areas using left and right hands.





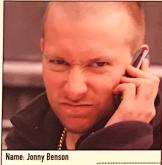












Name: Jonny Benson Role: 3rd AD Fig. 1.03d

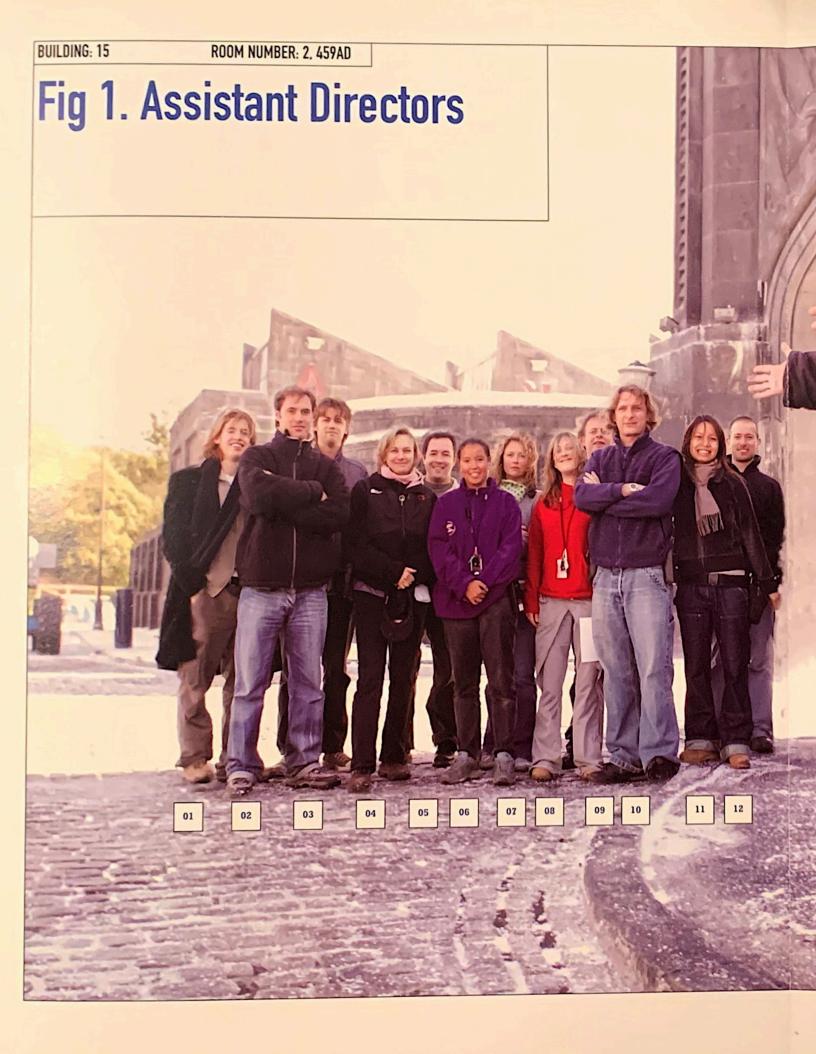


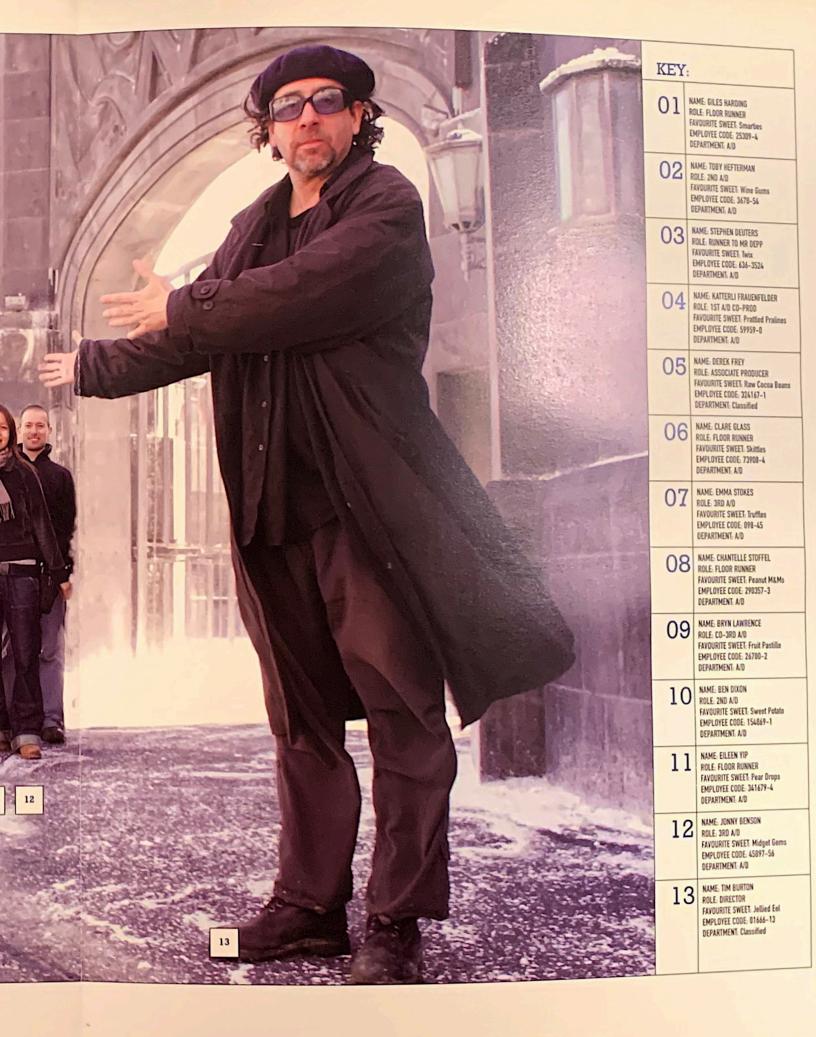
"What are you looking at? I've got 500 extras to get on camera"











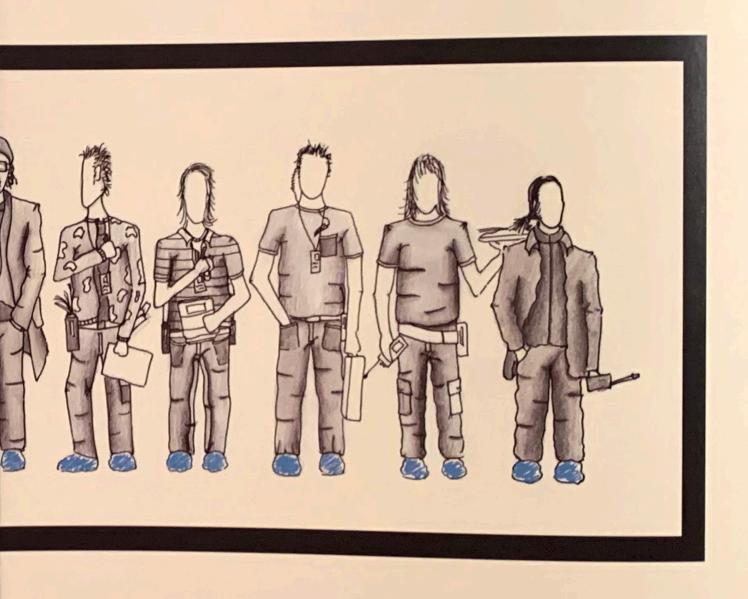
BUILDING: 15

ROOM NUMBER: 2, 459AD

Fig 2. Assistant Directors

Illustration provided by Giles Harding





BUILDING: 127B

ROOM NUMBER: 10,025MZ

2.0. The Bucket House

2.01. Casting 2.02. Script Supervisor

2.01. Casting

Department terms

i. Too short ii. Too tall

iii. Too big iv. Too small

v. Next!!



Monday.

Usual Monday morning with everyone groaning with surfeits from the weekend. Slit eyes, Puffs, Bags, You name it. Shorn tresses all over the place - really weird how everyone does it on the same weekend without knowing. Must be moon-based logic! Johnny B went over the top and got rid of ALL of his, but we think Miss FF finally bribed him as she was fed up with umpteen requests for cups of tea!!!



01 02 03 04 05 06

PICTURE KEY:

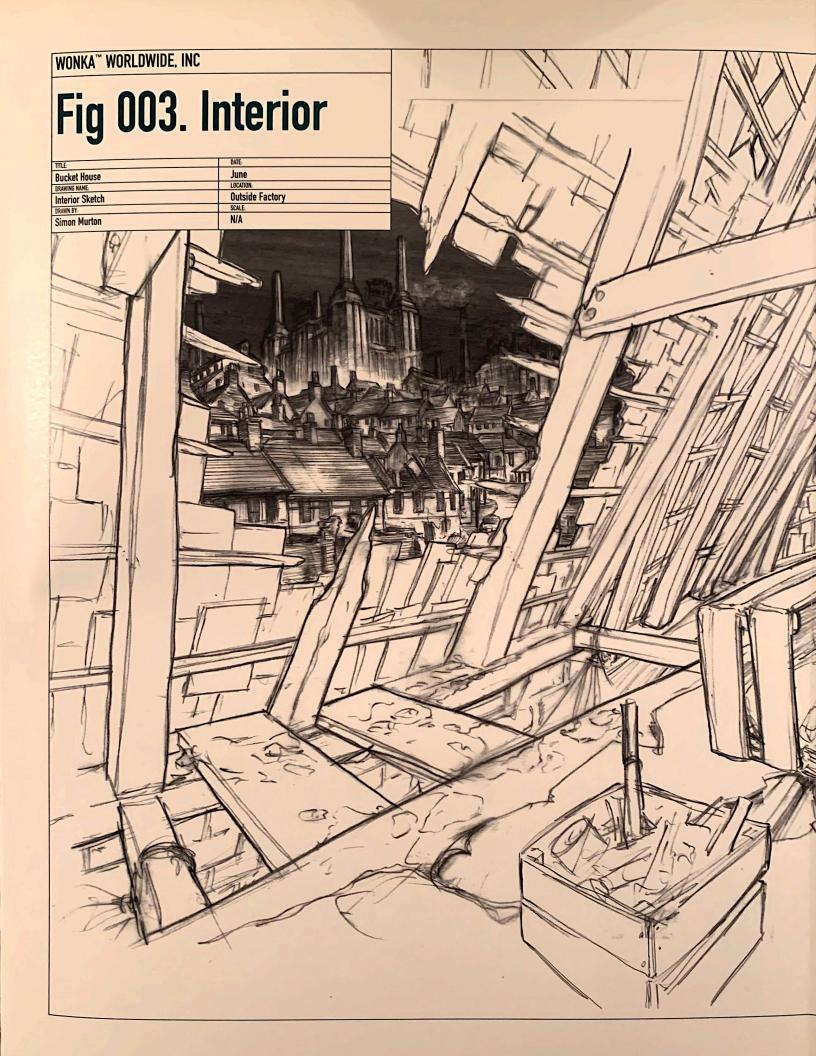
01	Anu Anderson – Susie Figgis' daughter
02	Patrick McCormick - Producer
03	Susie Figgis - Casting Director
04	Freddie Highmore - Charlie
05	Richard Zanuck - Producer
06	Johnny Depp - Willy Wonka

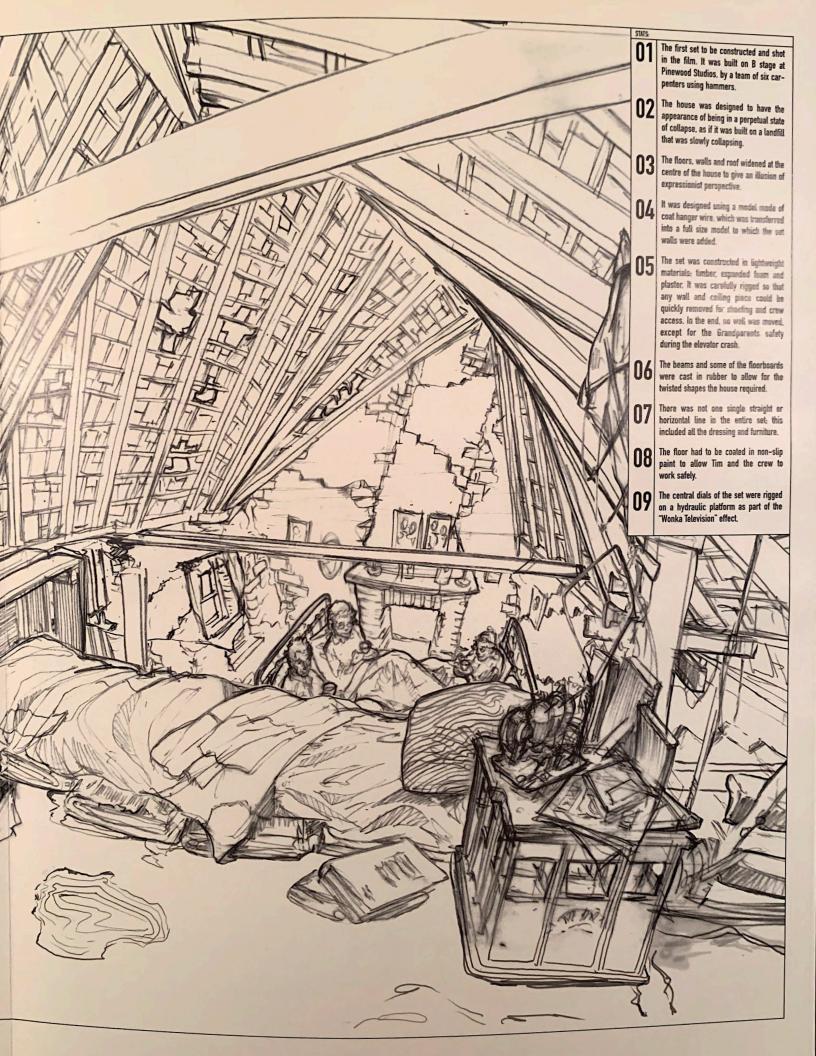
Hang on,	you	think	we	should
have cast				

Title: Susie Figgis	Lucy Tudhope	Dept. Casting
		Dept. dasting
Casting Director	Casting Assistant	Fig. 2.01b
	•	1 11g. 2.010

COMPLETE NAME:	Susie Figgis
ROLE IN FACTORY:	Casting Director
OTHER FACTORIES:	Hitch-hiker's Guide to the Galaxy & Harry Potter & the Sorcerer's Stone

COMPLETE NAME:	Lucy Tudhope
ROLE IN FACTORY:	Casting Assistant









Name: The Oldies Dept. Bucket House

Fig. 2.01f



Name: Freddie Highmore (Charlie), David Kelly (Grandpa Joe), Eileen Essell (Grandma Josephine), Helena Bonham Carter (Mrs Bucket), David Morris (Grandpa George). Liz Smith (Grandma Georgina)

Dept. Bucket House

Fig. 2.01e

2.02. Script Editor Supervisor

Retyped for editing only (16) PANTO 675 PLINCE

4 Nov 2004.

12

16 CONTINUED

> GRANDP. But Mr. Wonka was Soon after this, day with a boilin

INT. PALACE BEDROOM - DAY [(174) GS PLINCER The Prince and his lovely PR chocolate throne, eating pac (CRANE UP)

a

d:

e H

Name: Nikki Clapp - Script Superviser, Des Whelan - Camera Operator Dept. Bucket House

FRONTKL

SIDE LA

WEI

ZWM AH

44 TICEL

Name: Ian Kelly - Video Supervisor

Dept. Bucket House

Fig. 2.02b

DRIP

Fig. 2.02a

The throne behind the Prince The columns are losing their (17R)

The throne then sinks down to Prince and Princess

FRONTH WS The columns are now starting MWS

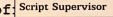
> Both royals hightail it as t around them.
>
> (17x) FF P > P TWOS CAM
>
> THEN AWAY REACT TO

pelicious, fudgy disaster movie, the two as walls and pillars come CRASHING down.

HE KNOLL - DAY [FIFTEEN YEARS AGO]

with chocolate goo, Prince Pondicherry watches as his sintegrates into a brown puddle.

GRANDPA JOE (V.O.) The prince sent an urgent telegram requesting a new palace...but Willy Wonka was facing troubles of his own.



In afternoon we did 3 cover shots on Wonka and gang and then on the machine producing strip of gum then at 16.10 we MOVED BACK TO B STAGE to line up for ELEVATOR CRASH scene 131 with 5 cams.

Wot 2 say?? We only lined up and shot a TEST as there was a TECHNICAL hitch and the less I say about that the better for my kneecaps I feel!

I was just about to write the following:"Sawry but absolutely no gossip today" when a little sniff came wafting down from the heavens above. Let's just say that a certain NON-FLOOR crew member (and talking about members, did you see that pic of Jono on his seat today?!!) had a SPARKLING WEEKEND!!!!

Tho' who could avoid to sparkle if you have a choice of 23 pairs of shoes and 19 pairs of knickers no less in the back of one's car on a Friday knight...oh nite I'm sorry. It has to be our Miss MM, but NOT the MM dating Brad Pitt!! No wonder said sparkle had a grin from B to E stage this morning!!!

FLEPAPNI

DRIPS

DRIPS

W1614

TOE



Subject: Bucket House / Interior 3D Model v02 Vw: Still Cam / Super 35 / 14.5mm Fr. 1



Subject: Bucket House / Interior 3D Model v02 Vw: Still Cam / Super 35 / 14.5mm Fr. 2



Subject: Bucket House / Interior 3D Model v02 Vw: Still Cam / Super 35 / 14.5mm Fr. 3



Subject: Bucket House / Interior 3D Model v02 Vw: Still Cam / Super 35 / 14.5mm Fr. 4





BUCKET HOUSE:

Constructed some years ago by Countryside Properties and enjoying a prominent elevated position with panoramic views in the village. Chappell & Matthews are privileged to be able to offer this stunning stone built detached house that is a must for early viewing.

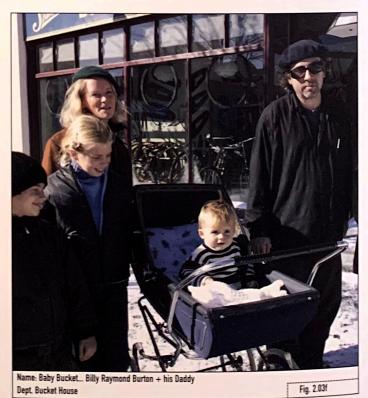
The spacious and beautifully presented accommodation. Comprises on the ground floor. An entrance hall with cloakroom.a triple leaning aspect drawing room. dining room, superb kitchen/family room with utility. On the first floor there are some

bedrooms, two with en suite shower rooms, when the rain comes through during showers and a family bathroom... well kind of. Outside are attractive gardens and patics together with an allotment. This is an excellent opportunity to acquire a fine house in a magnificent position with a unique all-in-one bedroom/dining and living area.





In the house: Started up in the Bucket house with our lovely crinklies. Only 3 of them as GPJ is in the factory, Ma is chopping cabbage still...
We started a bit late then shot a wide shot and 2 cover shots to complete scene 130 (the crash will be 131) then at 10.55 we MOVED TO E STAGE to line up for the LA WIDE SHOT that we had set up the last time we were there.



BUILDING: 12

ROOM NUMBER: 18,169BS

3.0. The Loading Dock

3.01. Production

3.02. Accounts 3.03. Publicity

3.01. Production

The second second	COMPLETE NAME	Nikolas Korda	
	ROLE IN FACTORY	Unit Production Manager	
	WHAT THIS REALLY MEANS	Chief Signer	
	GREATEST Challenge at the factory	Trying to spend some time off the phone	
	GREATEST REWARD AT THE FACTORY	Working with such an efficient and good looking office!	

0630hrs — Telecine report —
YESTERDAY'S STUFF IS ALL OK — sighs of relief all round.

0635hrs — Cries for coffee and a catch up with Nik before he goes to set.

700hrs — First call of the day for Hermione
— more camera & grip equipment — 2nd
unit need a 4-1 zoom, main unit want to change
the 30ft for a 50ft — is that with the Scorpio?

730hrs — First call of the day for Miranda re rushes. Beri what time do the Producers want to watch the rushes? Has TB seen them? When's 2nd Unit going in? Should Bluescreen go in there after them? Digital Grading have booked a slot between Main Unit and 2nd Unit but before Bluescreen — does that interfere with HOD rushes? Has anyone told the Editors?

0740hrs — First call of the day for Jono for Camera, Sound and or Grip consumables — requests for special tape only available from a company in LA not willing to ship less than 100 rolls — well it drags him away from the Filemaker (our database aka Yawnmaker).

0750hrs — First call for Boo from Nik
— have you done that spreadsheet yet
— which stages have we returned, shall we
extend room 213 in M Block, when do we
return the 1st floor rooms in B Block...!?

0800hrs — Where's Chloe... gone to set — again!

0900hrs — time to get stuck in to counting all that film stock exposed yesterday — co-ordiantors deep joy.

1000hrs — We are told that someone will be travelling in 36hrs, needs work permit, flights, hotel etc etc... just smile and dial!

11 00hrs — Schedule change — re do everything done so far

1 30hrs — Nik's back — bombard him with questions — he wearily asks Chloe for Tea and Toast... kettles boiling and toast is already on — ohhh we have lost him already to a cost report meeting.

1200hrs — Meanwhile Alex and James have been weeping in to the pile of over one hundred purchase orders that need splitting, faxing and distributing — do they dream in 4 different colours?

1230hrs — Lunch — perfect time for all crew and cast to go to the production office with all their questions — oh and can they have a gym fob please — grrrrr.

1330hrs — Production Office finally settle down to eat something — is it rude to eat whilst answering the phone?

1 400hrs — Indigestion — Runners 4we need Peppermint Tea NOW!!!!

1500hrs — Afternoon Lull — oh we should be so lucky — time to un-do and re-do the mornings work. Which crane — which unit — which hotel — which actor — which chart — what the hell is Permacell tape anyway!

1530hrs — Where is the chocolate.
Shall we go to the gym tonight — nah — have we got any crisps?

1600hrs — Main Unit callsheet — Chloe, Alex, James where are you — CALLSHEET TIME.

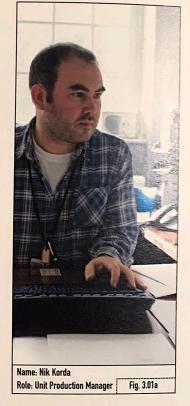
1630hrs — 2nd Unit callsheet — Chloe, Alex, James — don't forget the risk assessment on the back.

1645hrs — Bluescreen callsheet — Chloe, Alex James — take the yellow paper out of the copier.

1 700hrs — Espresso time all round!

When we are all wrapped up in our work, we need to remember "The greatest deception men suffer is from their own opinion."

Leonardo Da Vinci



100hrs-1900hrs — all 3 units wrap at various points — such an amazingly lucky film with all these early wraps.

1900hrs — 2000hrs — hello camera team! How many rolls? Someone let George know the rushes are ready to collect. Now we have all the continuity notes and camera sheets to copy and distribute — WHO LEFT YELLOW PAPER IN THE ****ING COPIER. Nik settles down to some signing.

2000+hrs — Come on lets wrap and run...
Not long until that alarm goes off again!
If its Friday we like to play

music very loudly just to remind us it's the weekend... oh and laugh at Chloe dancing of course. Nik still signing.

21 Others — not everyone has left yet. Nik STILL signing!

21 00+hrs — no not everyone has left yet. You know who you are.

We hope you have enjoyed your visit to the production office — and unlike some Production Offices — we really do love visitors!!



CABBAGE RUSHES





Role: Asst. Prod. Co-ordinator





Name: Berenice Percival Role: Assistant to Mr McCormick Fig. 3.2.7

Fig. 3.2.1











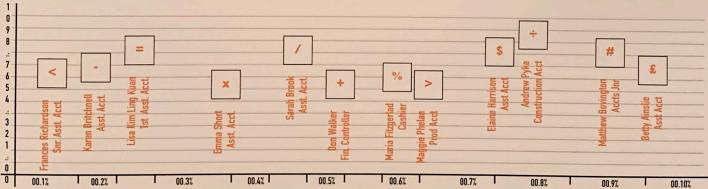
Role: 2nd Asst. Prod. Co-ordinator Fig. 3.2.3

3.02. Accounts

What a pile of cocoa beans we've had to count on this one. What a great group to count them for. Thank you all from the accounting staff for all your co-operation, communication and professional behaviour which has made our job a pleasure. Charlie & the Chocolate Factory will stand out in my mind as a unique film making experience. Thank you again,

Don Walker. Financial Controller.







Names: Richard Zanuck (Producer), Don Walker (Financial Controller) + Patrick McCormick (Executive Producer) Dept. Producers / Accounts Fig. 3.2.9a

Costings to date:

12°	Œ‰<µ:ÚÆÚı	£431253,0003
30°	Œ‰<µ:ÚÆÚı	£1287905345
10'	Œ‰γμ:ÚÆÚι	£1
	Œ‰φ:ÚÆÚι	£98887,87687
	Œ‰φ:ÚÆÚι	\$999888673232
	∂Œ‰qı:ÚÆÚı	5р
24		

3.03. Publicity

Day to day.





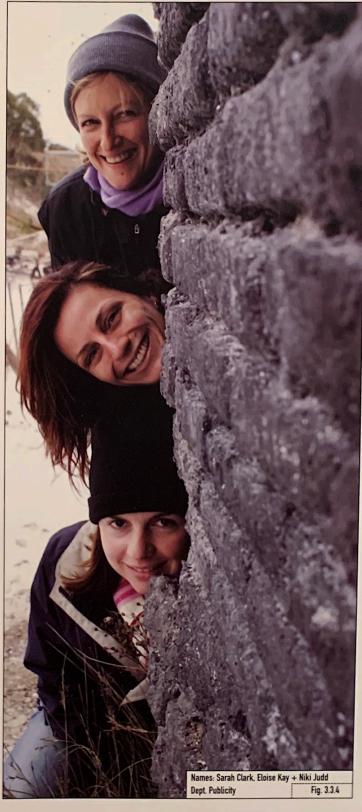


Names: Terry Lewis (Gaffer), Niki Judd (Consumer Products Liason) + Gareth Mundem (Photographer)

Dept. Publicity

Fig. 3.3.3





ROOM NUMBER: 44,547C

4.0. The Puppet Theatre

4.01. The Buckets

4.02. The Salts

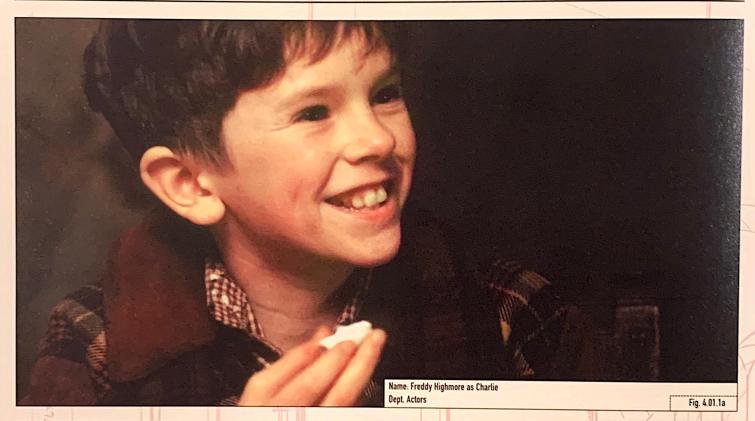
4.03. The Gloops 4.04. The Beauregardes 4.05. The Teavees

4.06. The Wonkas

4.07. The Oompa Loompas

4.01. The Buckets

5.0 BLACK MASKING BORDERS

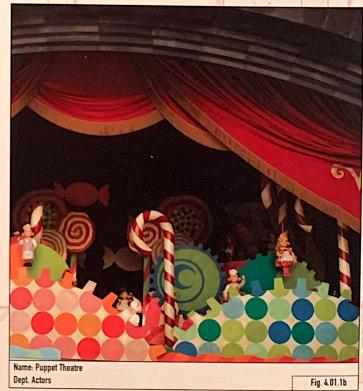


FAMILY NAME:	BUCKET
ROLE IN FACTORY:	LARGE
WHAT THIS REALLY MEANS:	LONG HOURS ON SET Looking Poor
NATIONALITIES WITHIN FAMILY:	ENGLISH
GREATEST CHALLENGE AT THE FACTORY:	LOOKING POOR ACCENTS
GREATEST REWARD AT THE FACTORY:	MAINTAINING A COHESIVE FAMILY UNIT
	U 5 0 1 1 1

Freddie Highmore

To be honest, only one or two days working on 'Charlie' were OK - most were just so much better! Imagine -Charlie was a job where everyone walked about saying "Yes this is as good as it gets". Then imagine if your only 12 and you get to play Charlie - Not a bad way to spend your childhood when everyone around you is so great and each set that you work on seems to get more and more amazing! I will always remember stepping out on the chocolate river set on the 007 stage for the frist time and not being able to take it all in. I remember all that snow and all that chocolate. I try to forget the too-tight jumper!

Thank you Tim, Johnny... and I guess most of all Roald.







KEY:

O1 HELENA BONHAM CARTER & NOAH TAYLOR AS MR & MRS BUCKET

O2 DAVID MORRIS AS GRANDPA GEORGE & LIZ SMITH AS GRANDMA GEORGINA

O3 EILEEN ESSELL AS GRANDMA JOSEPHINE

O4 DAVID KELLY AS GRANDPA JOE







4.02. The Salts



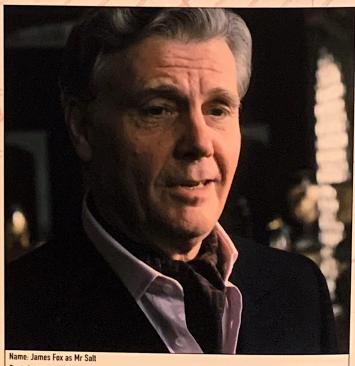
Julia Winter

Working on Charlie has been like the most amazing, funniest and nuttiest rollercoaster. Even if the ride was completely crazy, every twist and turn never felt scary thanks to everyone's wonderful care and support.

I will never forget the time when 'daddy' James treated me to high tea at Fortnum & Mason - the perfect surrounding for Mr Salt and his sweet natured daughter!

James helped me feel ready and prepared for the wackiest and most magical fairground ride imaginable. One of the more hilarious shots for me during the film was probably when I couldn't get the hang of lying on the floor in the nut room fighting off squirrels that weren't really there, so Tim lay down on the floor next to me and demonstrated. There we were, both of us, kicking our legs and screaming at the top of our lungs swatting away imaginary squirrels! We must have looked quite ridiculous!

I owe everybody a huge apology for Annasophia's and my button mushroom antiques. Don't blame us, it was Adam who brought it on, after all, he is Button Mushroom No.1.



Dept. Actors

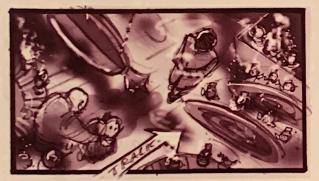
Fig. 4.02.1b

WONKA™ WORLDWIDE, INC

Fig 4.021SB

TITLE	DATE
STORY BOARD	May
LOCATION:	TIME
FACTORY YARD/ THEATRE	13:42
DRAWN BY:	OTHER NOTES:
N/A	N/A

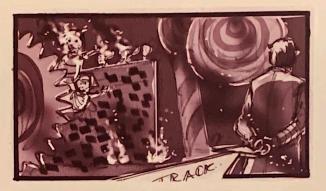






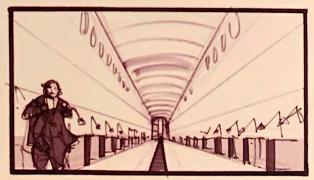












4.03. The Gloops



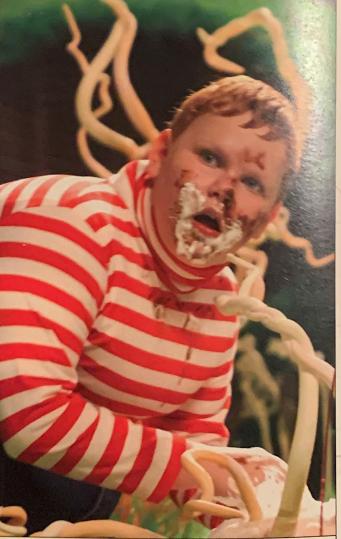
Philip Wiegratz

The first thing I tried was an egg. Then Marzipan. Yuk, disgusting!
This is going to be fun. Isn't there anything more tasty? Then it was icing sugar. It was completly tasteless. What's next? Whipped cream. I wouldn't even eat that on ice cream. And lastly, I had to bite into grass. It was pure sugar. Oh well. And it all looked so tastey. Hopefully, the scene has ended up looking convincing inspite of it all.



Title: Illustration of Puppet Dept. Pre-Vis

Fig. 4.03.1c



Name: Philip Wiegratz as Augustus Gloop INSERT: Tim Burton's original sketch of the Gloops

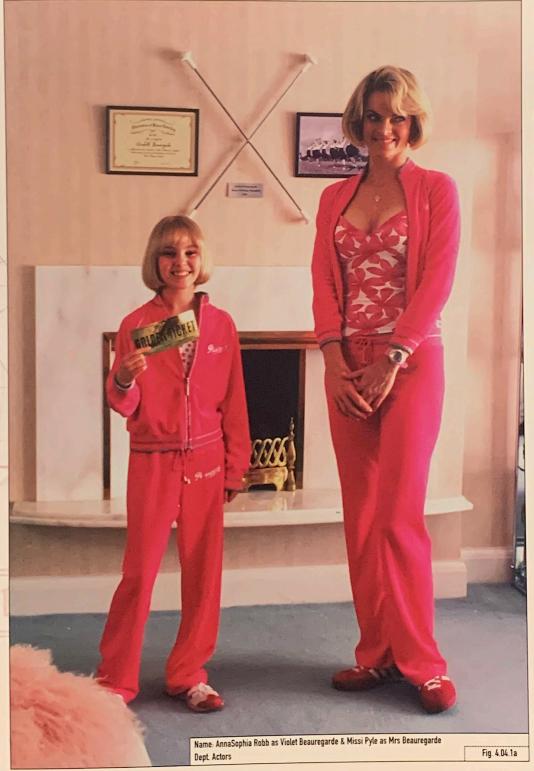
Fig. 4.03.1a



Name: Franziska Troegner as Mrs Gloop Dept. Actors

Fig. 4.03.1b

4.04. The Beauregardes



AnnaSophia Robb

My Favourite memory of 'Charlie' was when we were filming the chocolate room, it felt a little like we were in a candy meadow where we could sit down on the grass and talk and laugh. I also liked filming on that set because the whole cast were there. My favourite scene was chewing the roast beef, baked potato, tomato soup, blueberry pie and ice cream gum. I got a new piece of gum every take (and had more lines than usual). I learned some pretty weird things on set like; tongue twisters, playing hand games, making grass bracelets, exchanging jokes, talking like a button mushroom, and having staring contests. In America we say 'hi' to people as we pass. On the 'Charlie' set everyone says 'hi-ya' That expression is happier and friendlier than 'hi' to me - it reminds me of all of you. Thanks so much. I miss you all.





4.05. The Teavees

CONSTRUCTION TO PRO

BLACK PAINTED TIMBER IN

Mike Teavee

Working on the film Charlie and the Chocolate Factory was a great experience. I loved working with everybody. Each one of them had their own special characteristics and each of them were special to me. Everyone on the set seemed to be really good people and down to earth.

One of my favourite parts of the movie was learning to fly. It was GREAT being in the air, going fast, spinning and flipping around going up and down and side to side. I really did win the golden ticket!



Name: Jordan Fry as Mike Teavee Dept. Actors

Fig. 4.05.1a

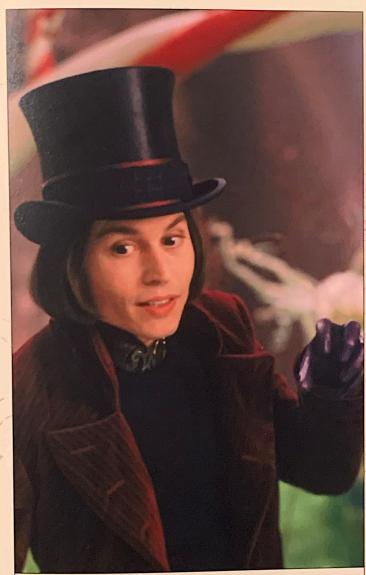


Name: Adam Godley as Mr Teavee Dent Actors

Fig. 4.05.1b

4.06. The Wonkas

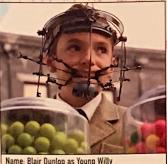
WALK OFF



Name: Johnny Depp as Willy Wonka Right: Original Illustration of Young Willy by Tim Burton

Fig. 4.06.1a





Name: Blair Dunlop as Young Willy
Dept. Actors Fig. 4.06.1b



Name: Christopher Lee as Doctor Wonka Dept. Actors

Fig. 4.06.1c

Mr Wonka

Dear people of the world: I, Willy Wonka, have decided to allow five children to visit my factory this year. These lucky five will be shown around personally by me, and will learn all the secrets and magic of my factory.

In addition, one of these children shall receive a prize beyond anything you could ever imagine. Good luck to you all, and happy hunting!

4.07. The Oompa Loompas

One thing was absolutely certain, Deep had never been so Burton...

Deep Roy

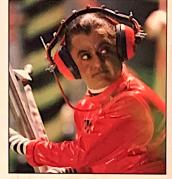


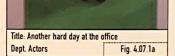








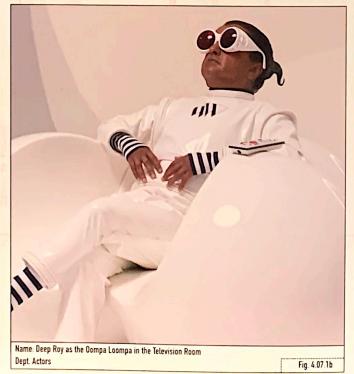














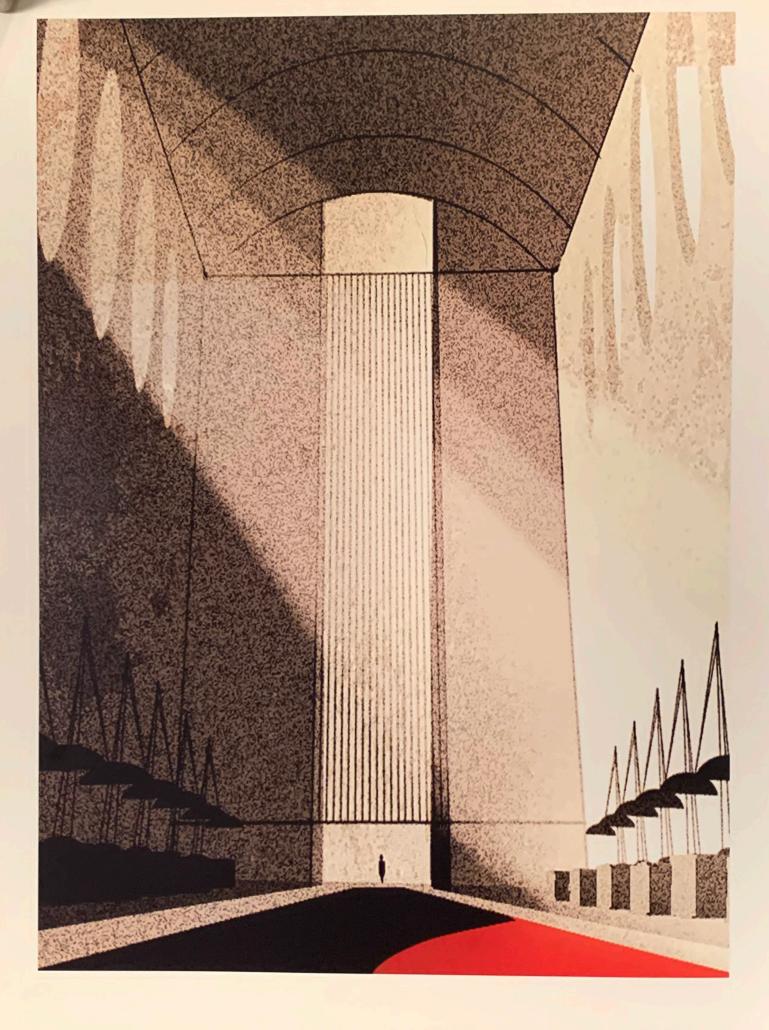












BUILDING: 140

ROOM NUMBER: 53,000AD

5.0. The TV Room

5.01. Camera

5.02. Stand-ins

5.03. The Grips & Stand bys 5.04. Sound

5.05. Video

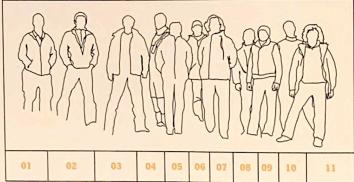
5.06. Electrical

5.07. Practical Spark

5.01. Camera

"Girls on Film"



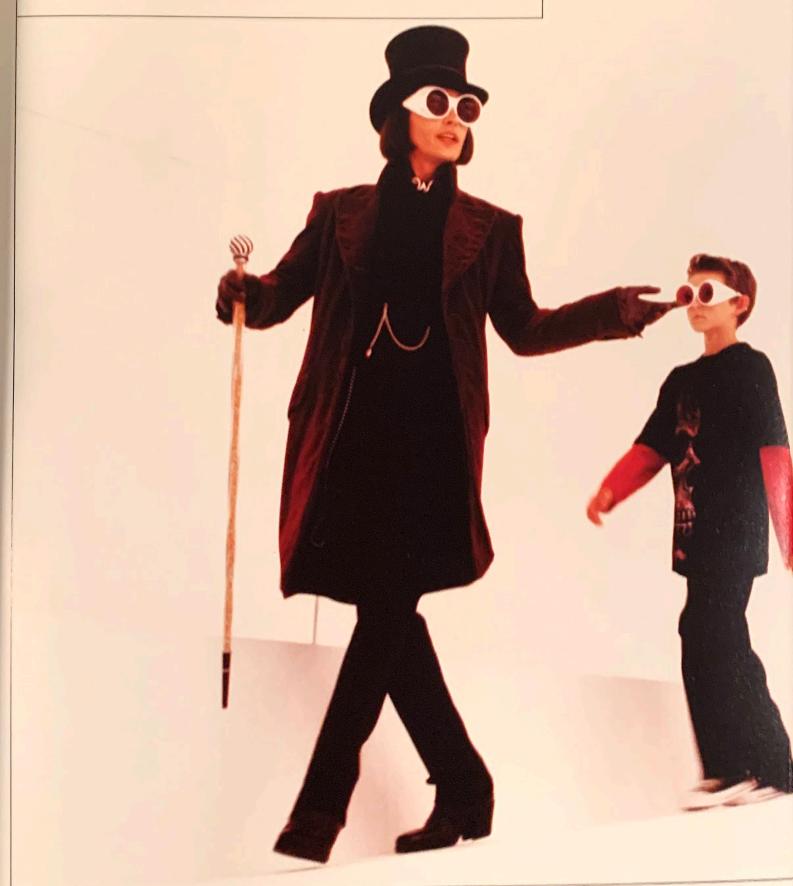


Des Whelan Thomas Taylor Camera Trainee 'A' Camera Operator Samuel Barnes - 2nd, lain Struthers 2nd Assistant Camera 1st Assistant, 'B' Cam Rene Adefarasin Joanne Lee 2nd Assistant, 'B' Cam 2nd Assistant Camera Peter Mountain John Conroy Stills Photographer 1st Assistant Camera Vince McGahon Philippe Rouselot 'B' Camera /Steadicam Operator **Director of Photography** Tim Battersby

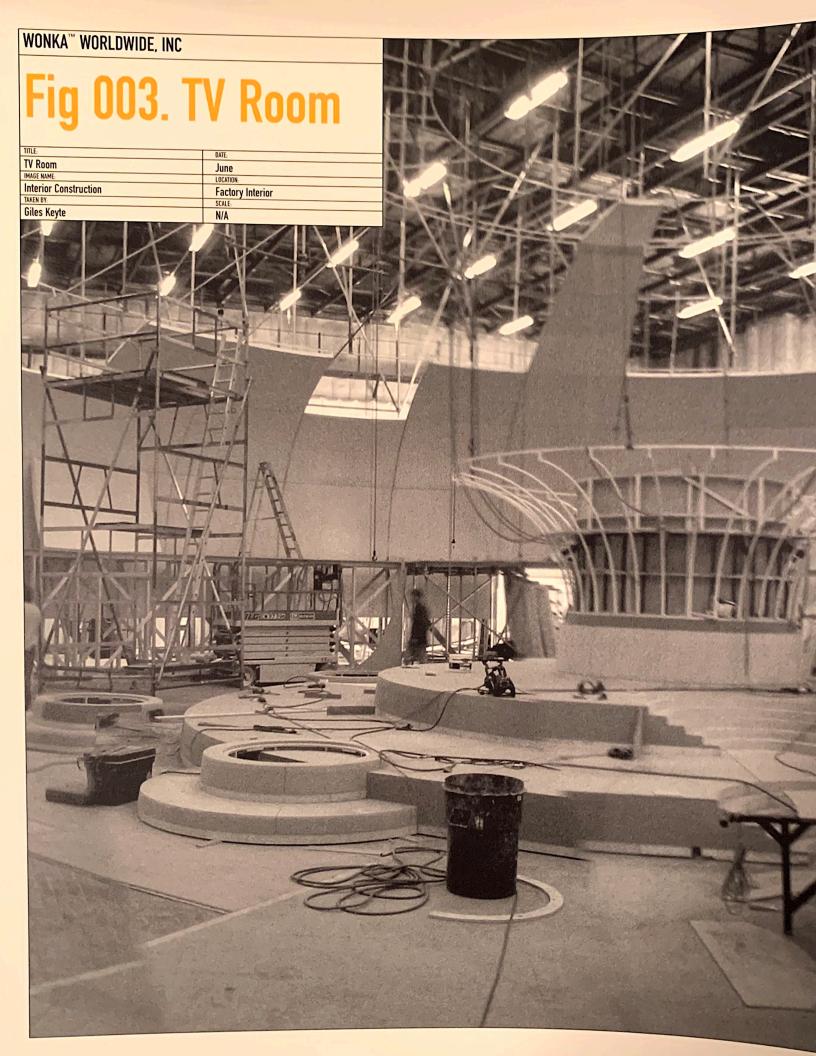
BUILDING: 140

ROOM NUMBER: 13,000AD

Fig 1. The TV Room







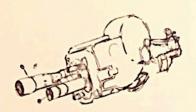


At 10.08 whilst in the middle of our 2nd shot of the day the SCORPIO HEAD came to grief and had to be repaired we set up for a closer shot on different camera on Charlie whilst waiting and we started shooting that at 10.30. In fact, the Scorpio head still hadn't been fixed after we'd done Charlie AND Wonka's

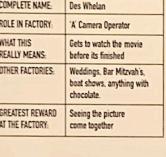
shot so TB decided to go with what we had on the crane shot & he will asses slate 121AB later on and let us know if we need any more takes after he has seen rushes. So it only caused about a 15 MIN DELAY.

After Wonka's close up shot we lined up for the gang running over to the

TV end building a vast platform around the back of the tv monitor. whilst all the grownups split off in various directions, editing, 2U rushes the loo u know... usual things! I had note catching up time!! as you can see from above... we shot it finally then broke for lunch.



COMPLETE NAME:	Des Whelan
ROLE IN FACTORY:	"A" Camera Operator
WHAT THIS REALLY MEANS:	Gets to watch the movie before its finished
OTHER FACTORIES:	Weddings, Bar Mitzvah's, boat shows, anything with chocolate.
GREATEST REWARD AT THE FACTORY:	Seeing the picture come together



... so dear friends... the day proceeded rather well... we did a rather spiffing vfx shot using a real bar in fg whilst cam was inside the tv looking at group outside and Charlie takes it and unwraps it and we shot cover on the actors to definitely 3/8 down on page 96 going a bit longer on a couple of shots.







Name: Des Whelan, Tim Burton	7
Dept. Camera / Director	Fig. 5.00b

Dept. Camera



Name: John Conroy - 1st Assistant Camera Dept. Camera

Fig. 5.00c



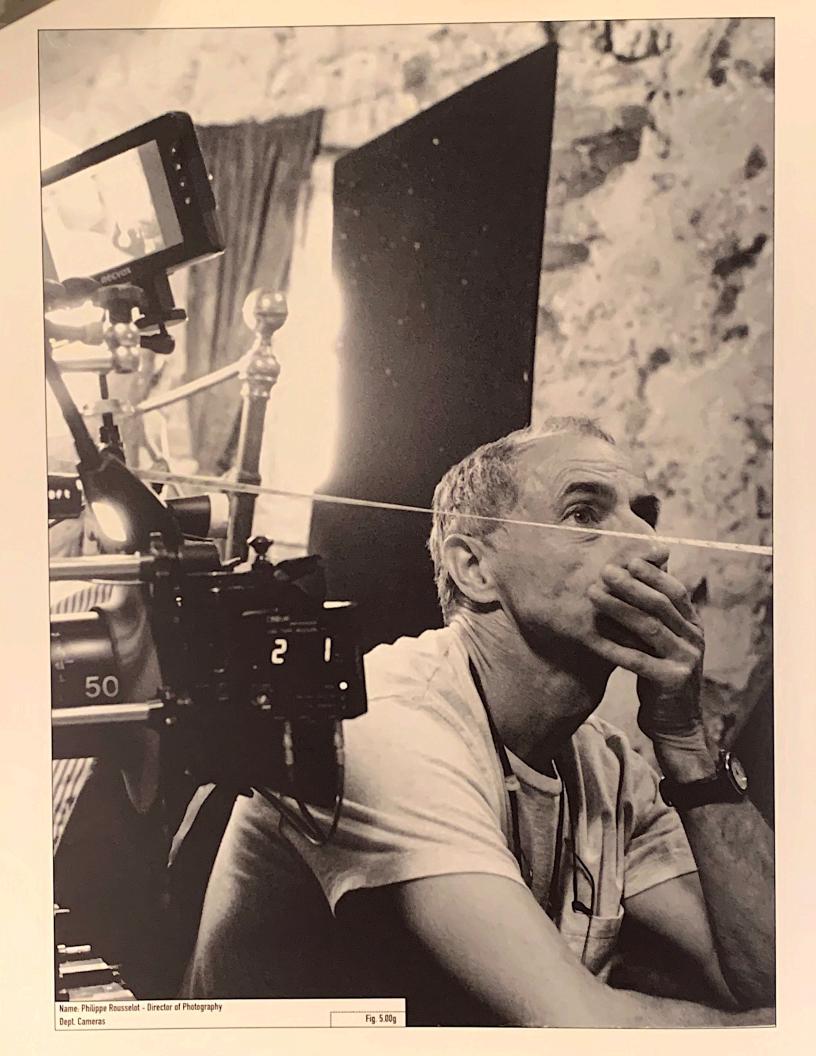
Fig. 5.00f

WEB T
Name Division Description Division of Photography

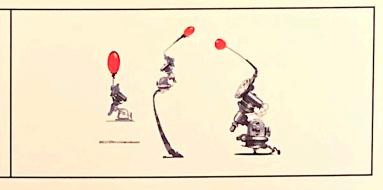
Name: Philippe	Rousselot	- Dire	ctor	of	Photo	grap	by
Dept. Camera					Fig		

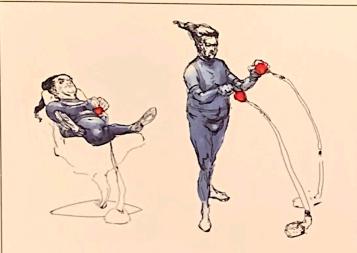
COMPLETE NAME:	John Conroy
ROLE IN FACTORY:	1st Assistant Camera
GREATEST CHALLENGE AT THE FACTORY.	Setting the right shot for the job, not f**king up!
GREATEST REWARD AT THE FACTORY,	See above





Well... Tuesday dawned... here we all are once again... on the white set and today for a change we have BLUE little booties as they are running out of white ones as everyone just uses them once and flings them away without re-using them all day... soon all our houses will be built on PLASTIC LAND FILL and then where will we be I ask?? We then traipsed awf to SQUIRRELS-R-US and just a bit of luck we had BLUE booties there... it is a blue set!!





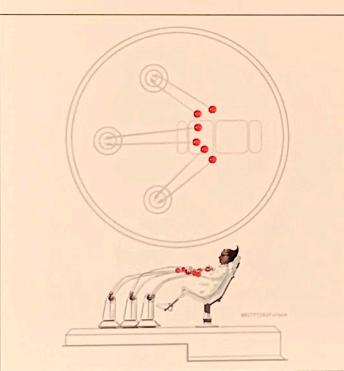






Fig. 5.00h Dept. Camera

Apres lunch... I find out the TRUE reason for BLUE BOOTIES... they cost 3p as opposed to 70 BLOOMING PEE for the white ones... cor streuth there's a saving! True to say the blue ones rip a lot more easily... but then we could each go thru 22 ripped pairs a day & still come in under budget!! Now there's a favourite word phrase to warm the kockles of a pm's heart!



Name: John Conroy - 1st Asst Camera, Samuel Barnes - 2nd, 2nd Asst Camera. Rene Adefarasin - 2nd Asst Camera, Joanne Lee - 'B' Camera 2nd Asst Dept. Camera

Fig. 5.00i



Name: Samuel Barnes - 2nd, 2nd Assistant Camera Rene Adefarasin - 2nd Assistant Camera

Fig. 5.00j

5.02. Stand-ins







LIGHTING KEY:

BEFORE: TERRY FRANCIS
OLA
BEFORE: TERRY FRANCIS
EMPLOYEE CODE: 0002,441

AFTER: TERRY FRANCIS
ROLE: STAND-IN
EMPLOYEE CODE: 0002.441

BEFORE: ANGELA NORRIS
DZa

BEROLE: STAND-IN
EMPLOYEE CODE: 0002,442

AFTER: ANGELA NORRIS
ROLE: STAND-IN
EMPLOYEE CODE: 0002.442

BEFORE: COLLETTE APPLEBY
03a BEFORE: STAND-IN
EMPLOYEE CODE: 0002.443

AFTER: COLLETTE APPLEBY
ROLE: STAND-IN
EMPLOYEE CODE: 0002.443

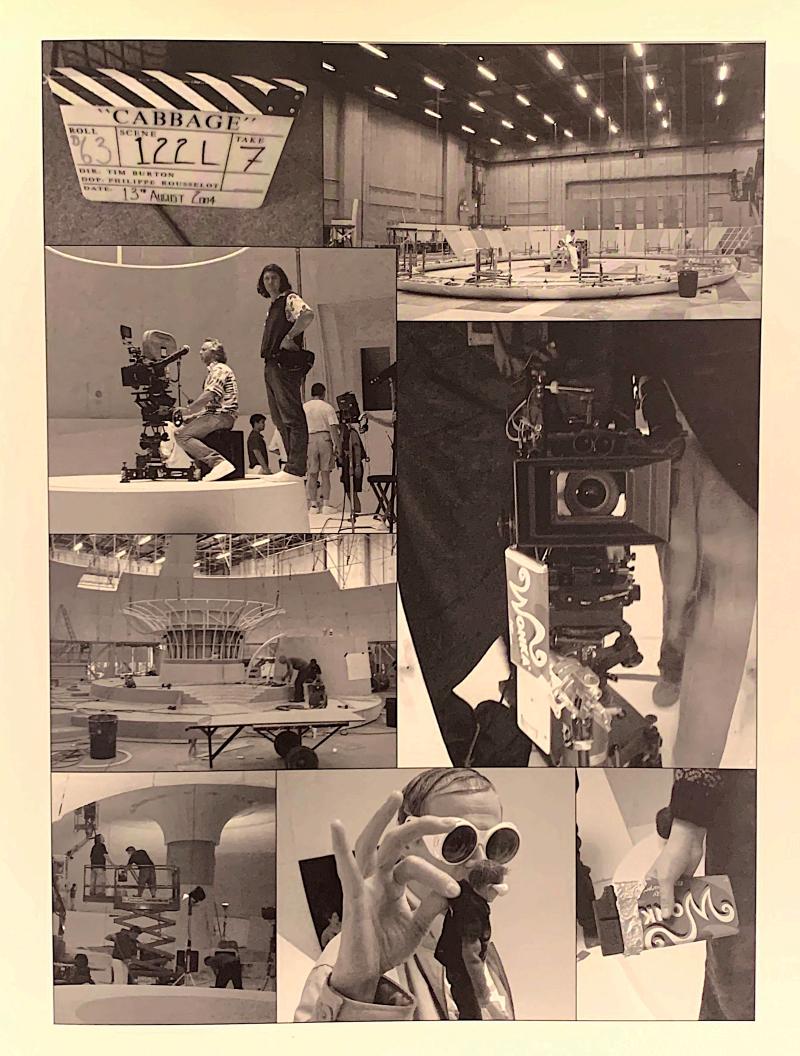
BESTAND-IN
EMPLOYEE CODE: 0002.444

AFTER: KEVIN HUDSON STAND-IN EMPLOYEE CODE: 0002.444

BEFORE: STEVE RICARD
OSA
EMPLOYEE CODE: 0002.445

AFTER: STEVE RICARD ROLE: STAND-IN EMPLOYEE CODE: 0002.445





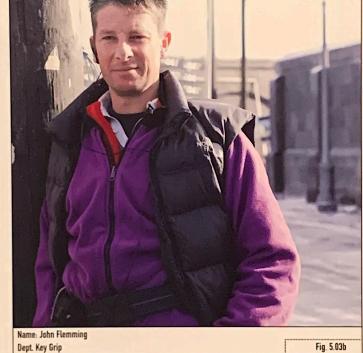
All trolly dolly's please Stand by ...

of the job have been working with this team. Nothing has ever been a problem and everything I have asked them to do has been done fast and efficiently and it has been a pleasure to work with them.

will be the day we get our notices, as we have enjoyed the whole film.

We lay camera tracks, build rostrums & towers, Operate camera cranes, build camera rigs, move walls and set pieces, hang green screens/black outs, paint parts of the set, plaster parts of the set, build and repair parts of the set, the list goes on and on, and on, and on, and on,

and on, and on, and on and on, and on and on and on and





Dept. Bluescreen Grip

Fig. 5.03a

Dept. Key Grip



PIC	PICTURE KEY:		
1	Derek Russell BEST BOY GRIP		
2	Philip Murphy 1ST CAMERA GRIP		
3	John Garry Spraggon PLASTERER		
4	Brian 'Binky' Morris PAINTER		
5	Joe Cassar Carpenter		
6	Rick Dunning STAGEHAND		
7	Keith Manning GREEN SCREEN GRIP		
8	John Flemming KEY GRIP MAIN UNIT		
9	lan 'Ferret' Rolfe RIGGER		







Name: Kenny Atherfold - Key Grip 2nd Unit, Barry Smalls - Stand-by Carpenter,
Jim Folly - Crane operator Fig. 4.02c



Name: Kenny Atherfold - Key Grip 2nd Unit. Barry Smalls - Stand-by Carpenter.

Jim Folly - Crane operator Fig. 4.02c

GRIP CREW LIST.

NOVEMBER 2004

NAME: JOHN GARRY SPRAGGON.

FAVOURITE SWEET: HUMBUG EMPLOYEE CODE: 00444,521 DEPARTMENT: GRIP

NAME: RICK DUNNING.

FAVOURITE SWEET: MINT IMPERIAL EMPLOYEE CODE: 00444.522 DEPARTMENT: GRIP

NAME: KEITH MANNING.

FAVOURITE SWEET: FLYING SAUCER EMPLOYEE CODE: 00444.523 DEPARTMENT: GRIP

NAME: JOHN FLEMMING.

FAVOURITE SWEET: HARD BOILED EMPLOYEE CODE: 00444.524 DEPARTMENT: GRIP

NAME: IAN TOWNSEND.

FAVOURITE SWEET: COLA BOTTLES
EMPLOYEE CODE: 00444.525
DEPARTMENT: CRANE OP

NAME: JO CASSAR.

FAVOURITE SWEET: JELLY BABIES EMPLOYEE CODE: 00444.526 DEPARTMENT: GRIP

NAME: LAWRENCE EDWARDS.

FAVOURITE SWEET: FINGER OF FUDGE EMPLOYEE CODE: 00444.527 DEPARTMENT: GRIP

NAME: JACK FLEMMING.

FAVOURITE SWEET: SHERBERT DIP EMPLOYEE CODE: 00444.528 DEPARTMENT: W / EXP

NAME: PHILIP MURPHEY.

FAVOURITE SWEET: SHRIMPS
EMPLOYEE CODE: 00444.529
DEPARTMENT: GRIP

NAME: RONAN MURPHY.

FAVOURITE SWEET: SHERBERT PIPS EMPLOYEE CODE: 00444,5210 DEPARTMENT: GRIP





5.04. Sound

"Testing testing

123..."





HIGH POINTS				
i.	TONY	WORKING WITH TIM BURTON AND JOHNNY DEPP AGAIN		
ii.	CHRISTIAN	WATCHING THE TRAINED SQUIRRELLS DO THEIR THING		
iii.	DENISE	FROLICKING ON THE BANKS OF THE CHOCOLATE RIVER!		

LOW P	OINTS	
i.	TONY	THE JOB COMING TO AN END
ii.	CHRISTIAN	GROIN STRAIN (TWICE)
iii.	DENISE	THE PSYCHOLOGY OF FAKE SNOW

NICKNAMES			
i.	TONY	THE GUV'NOR, DAD	
ii.	CHRISTIAN	MR CHRISTIAN	
iii.	DENISE	NICE 'N' EASY	

FAVOURITE CHOCOLATE BARS						
i.	TONY	CARAMEL				
ii.	CHRISTIAN	CARAMEL				
iii.	DENISE	HALLOWEEN BARS				

"No son of mine is going to be a chocolate ear!"
Catch phrases, Nov 2004

"You think you're something special?"

Catch phrases, Nov 2004



Name: Denise Yarde - Sound Maintenance, Tony Dawe - Production Sound Mixer, Christian Bourne - Boom Operator Dept. Sound

5.05. Video

"Lights, Camera ACTION"







Name: Ian Kelly - Video Superviser Dept. Video

Fig. 5.05a

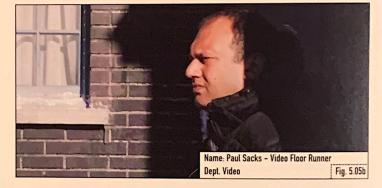
Aha I've rumbled it!! Oily rags are only allowed Isobellas... and all the thesps can have Evian. There are boxes of these little bottles hidden about the set!! I, on the other hand... sneak 1 evian in the morning and then fill them up from the corridor cooler just to see the comments!! It says a lot about our world, doesn't it.

The other thing I've rumbled is that the poor man painting the corridor has been given SLOW DRYING PAINT. His wet paint sign has been up for over a week now... I daren't touch a finger to it for fear of upsetting him. Pinewood are very partial to this corridor... they spend a lot of dosh on it and as for polishing it oh my oh my!!

Now, to serious work we had a very good day finishing up all the odd bits on Deep and all the plates with the gang for during the sing song and I attach a new pick up list to show the shots done.

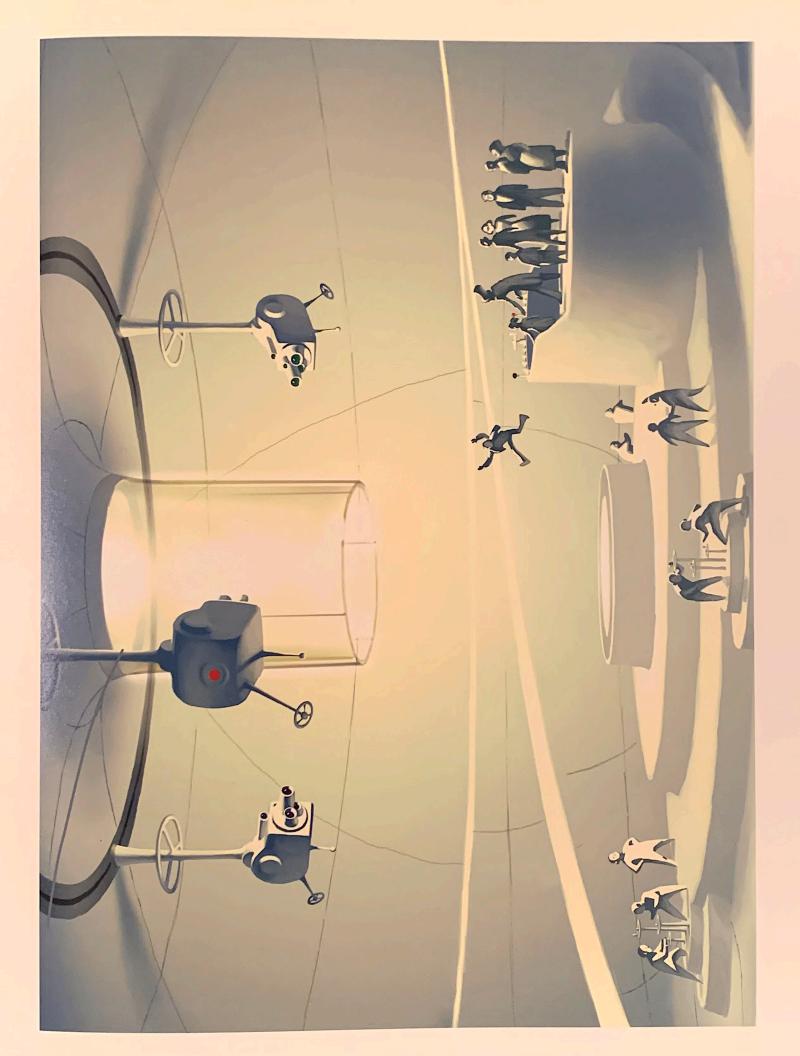
COUNTS ALERT: Scene A123: 2U HAVE 2 1/8 PAGES TO COUNT & 2.00 MINS ESTIMATE SCREENTIME... AND THE SCENE.









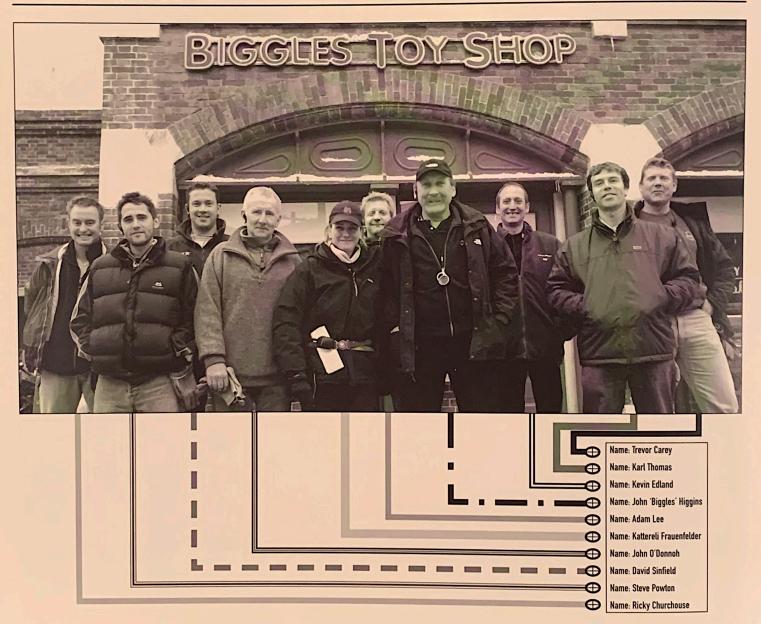


5.06a. Electrical

Ode to the Sparks

Chris presses a button the lights come on,
Lets hope its the right one and not the wrong.
Kevin is off somewhere having his morning constitution,
Dave is laughing away while he checks the distribution.
Trigger doing his crosswords, always right and never wrong,
J.O.D the daddy of the group singing a song.

It's nearly lunch and the morning's afar,
Biggles on the radio "where have I parked my car?"
Its after lunch and Adam's texting away,
Karls got the hump, he's having another bad hair day.
Ricky's outside he's having a ciggy,
Steve's fallen through the breakaway floor and feels a bit giddy.





5.06b. Electricial - Shooting Crew







Fig. 5.06b Dept. Sparks



Name: Kevin Edland - Best Boy Fig5.06c Dept. Sparks



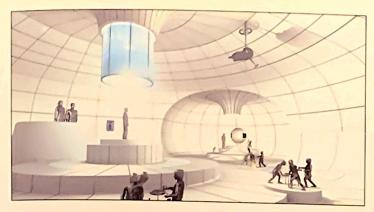
Day to day

Biggles - The Gaffer

In addition to being fine technicians, their technical ability was reflected in their prowess on the football field. From the special defence of the main unit goal to the stunning performance up front, they are the Arsenal of the film industry electricians. My opinion is that they are unbeatable.

John 'Biggles' Higgins.





Russell Prosser	Victor Meldrew Never liked mornings!
Steven Fell & Mark Mower	Meer Cats
Chartie Muspratt	Rocky
Toby Flesher	Apparently my gaffer says, not only am I conscientious, hard working, non-skiving, intelligent, underpaid, overworked, handsome, generous, best looking, most punctue spark in the world, I'm also taller than him

IMPORTANT NOTICE: IN NO WAY DO THE AUTHORS OF THIS BOOK TAKE RESPONSIBILITY FOR THE ABOVE WRITTEN REMARKS. ANY QUESTIONS PLEASE CONTACT TOBY FLESHER, AS HE & HE ALONE COMPILED THE ABOVE. - REMEMBER TOBY FLESHER.

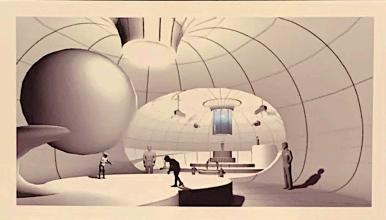


		THE RESERVE AND THE PARTY OF TH	The state of the s		7		
Name & Employee Number	Pic. Number	Name: Mark Mower Role: Rigging	Pic. 04	Name: Wick Finch Role: Electrical	Pic. 08	Name:Steve Fell Role: Rigging	Pic. 12
Name: Wayne Leach Role: Rigging Gaffer	Pic. 01	Name: Bernard O'Brian Role: Electrical	Pic. 05	Name: Toby Flesher Role: Rigging	Pic. 09	Name: Eifion Hughes Role: Electrical	Pic. 13
Name: Charlie Muspratt Role: Rigging	Pic. 02	Name: Wayne King Role: Electrical	Pic. 06	Name: William Finch Role: Electrical	Pic. 10		
Name: Tom Brown Role: Electrical	Pic. 03	Name: Russell Prosser Role: Rigging	Pic. 07	Name: Tommy O'Sullivan Role: Change hand Electrical Rigger	Pic. 11		

ELECTRICA Wayne Leach	Strawberry Fingers Waynal	A dispute about the colouring of his hair On the occasions he helps he always manages to trap his fingers (and find a third party to blame) Due to his ambition to have things as perfect as can be		
Tommy O'Sullivan	Fruit Bowl	A name given to Tommo when a diet was chosen by him in a fruitarian stage of 3-4 months where nothing but fruit was eaten, producing vast amounts of putrid gas that would clear the whole of the 007 rig in seconds		
Tom Brown	Corporal Faggine	According to him he saved the country many years ago having been in a conscript in 1900 & something Because he looks like him (ancient electricus)		
Bernard O'Brian Lightning		Self explanatory - not generally the first there		
Eifion Hughes	The Welsh Wizard	Very clued up but Welsh, the obvious jokes 24/7		

5.07. Practical Spark

AGAINST THE ODDS

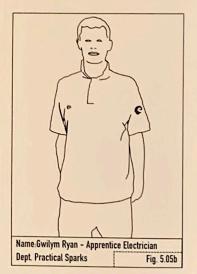








Dept. Practical Sparks





Name: Yan Dewitevine - Apprentice Electrician Dept. Practical Sparks

BUILDING: 01

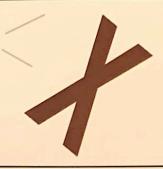
ROOM NUMBER: 948,7161B

6.0. The Chocolate Room

6.01. SFX

6.02. Hair & Make-up
6.03. The Depp Department (including security)

6.01. SF





"This movie pushed the boundaries of physical effects further than I thought they could go."

Joss Williams. SFX HOD, April 2004

First up... Yet another bod bites the dust... Oh lummy. We obviously didn't have vays of making her talk!! Bibi Ms Chaperone... Tho' she is probably quite glad to be rid of Ms FF's pet kid!!

Actually, she's (Ms FF) got her own back as 2U are having Philippe for the first time... squeezed up into a tumbler dryer with gelatine stuck all over and he's kicking up a heck of a fuss and poor Gin G Tonic will have to deal with him! Ha ha!!

As for us... we cracked on with a couple of shots on the boat for the end of scene 94 which took until around 10.05... and completed that scene. There is a reverse left over for the 2U to shoot with doubles...

We then went down to the candy glade and rehearsed for scene 88 and then started shooting... cracking off a loada quick close shots for the first part of the scene...

No. of Staff:	62
Head of Dept:	Joss Williams
Most Girly Guy in the Dept:	Mike Dawson
Most Blokey Girl in the Dept:	Mike Dawson
Biggest Show-Off:	Alex Gunn
Best Nickname:	Joss's - but he won't say what it is
Worst Nickname:	Censored









At the milk processing section fresh tiquid full cream milk is cooked with sugar and a many many Wonka trade marked ingredients before being mixed in to a thick tiquid. Cocoa mass is added, making a thick tasty chocolate liquid, which is then bubbled to make milk chocolate crumblie. As these ingredients are cooked together the very special rich creamy taste of chocolate is produced. 989,000 tonnes of crumb a year are produced at Wonka to be made into chocolate at the chocolate river room.

On arrival at the chocolate factory the crumb is pulverised by heavy rollers and mixed with additional cocoa butter and special chocolate flavourings. The amount of cocoa butter added depends on the consistency of the chocolate required: thick chocolate is needed for moulded bars, while a thinner consistency is used for assortments and covered bars.

WONKA™ WORLDWIDE, INC

Figure 006b Interior

ITLE

Chocolate Room River Room Hero Illustration

DRAWING NAME

Early Pre-Vis Sketch

DRAWN BY

Julian Caldow

STATS

1 This set was originally sculpted in clay in the Art Department at 1/4" to a foot.

This model was subsequently scanned and the digital model thus created was cut up in the computer to draw the numerous topographical sections required to build an accurately scaled enlargement of the original. The clay model was cast in plaster and cut into sections for the sculptors to replicate section by section at full size.

114 Sectional drawings were required.

The Chocolate River Room set filled the 007 Stage at Pinewood (which measures 334" x 136" x 40").

Over 200 people, Carpenters, Plasterers, Sculptors, Painters and Riggers worked constructing this set over a 20-week period from February to July 2004.

The central dials of the set were rigged on a hydraulic platform as part of the "Wonka Television" effect.

At one point in time, over 45 Sculptors were engaged modeling over 2500 (2' x 4' x 8') blocks of Polystyrene foam that formed the contours of the landscape.

15,000 square feet of artificial grass were specially made and bespoke colored for this set and imported from China; these were laid over the undulating landscape by a 20 strong team of prop hands affectionately known as the "Grass Maidens". (Being both men and women!).

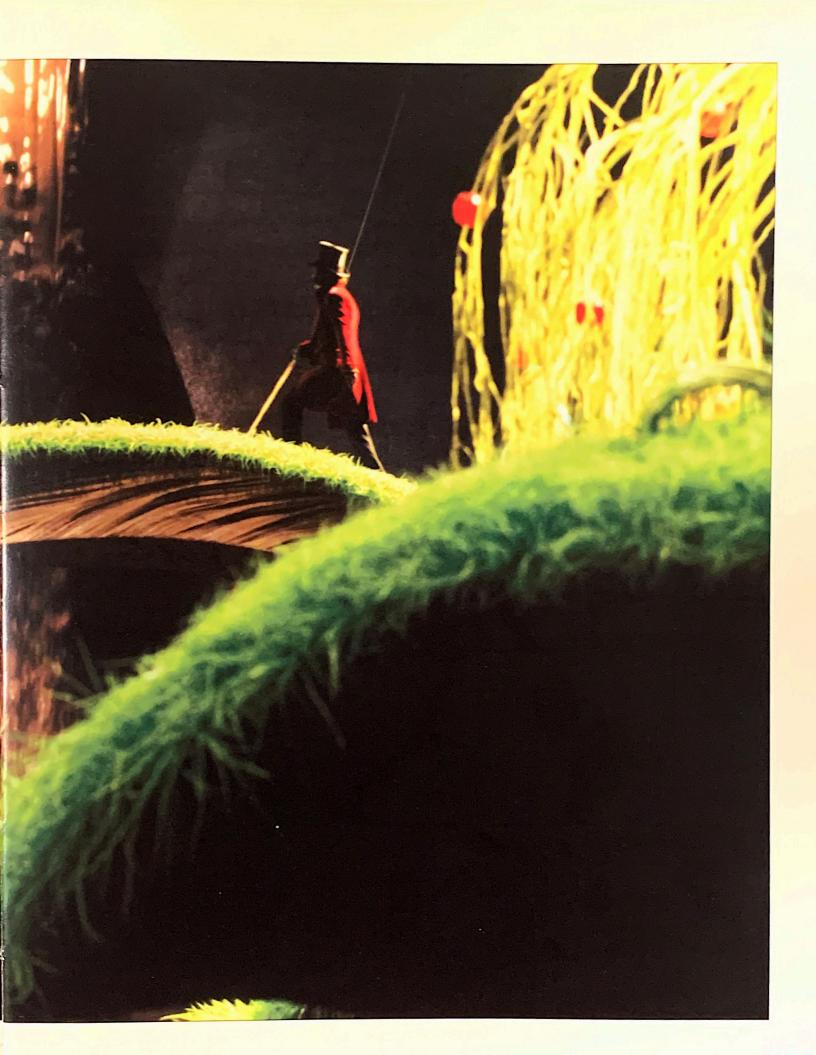
The Special Effects team manufactured 192,000 Gallons of fake chocolate to fill both the river and chocolate waterfall areas. This chocolate was then carefully "looked after" during the filming period to keep it clean and smelling fresh. The latter was spectacularly unsuccessful.

The waterfall pool was kept separate from the river to prevent bubbles contaminating the smooth river surface.
30,000 gallons of chocolate were cyclically pumped to create the 35° high waterfall. The waterfall and set will be extended vertically to double the height in COL

The Set Dressing period took about 4 weeks. It took 10 men to maneuver the largest "Windswept Candy Trees" into position 12 The tea break phenomenon came to the fore while one of the windswept trees was being placed, when a group of riggers below the set floor took a different tea break to the prop crew on the set leaving them holding the tree in place until after the break

All of the "Edible Dressing" i.e. the trees, plants and foliage were manufactured by the prop making team comprising of Sculptors, Plasterers, Molders, Painters etc. A maximum of 65 people worked over a period of 24 weeks to complete this task







WONKA™ WORLDWIDE, INC

VARIES SEE

Figure 006d Plan X

DATE

12 AUGUST 2004

Executive Producer + SFX Supervisor

Patrick McCormick & Joss Williams

Director + SFX Technician

Tim Burton & Alex Gunn



Stage One

Joss

So you need it this big?

Patrick

Can't we get it any bigger?



Stage Two

Joss:

Well... You know we can get it as big as you want really. How about this big?

Patrick:

Yes, that's more like it.



Stage Three

Joss:

I'm a bit worried though...

Patrick:

Why?

Joss:

If they get too big, we sometimes end up losing them...

Patrick:

Hmmm..



Stage Four

Tim:

Ok... How big can you get it?

John

Aahhh... I'm not an expert on the topic. We best ask Joss about that,

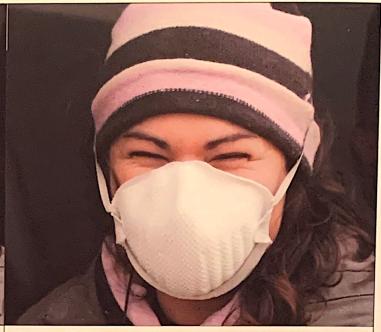
Tim

Where is he? I need to know how big we can get it now.



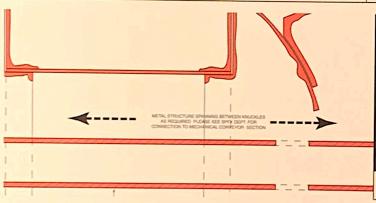
Step 1

Place mask over your face. Avoid making eye contact with yourself in the mirror or anybody else whilst doing so. Eye contact may cause you to realise how stupid you look, and may result in failure to wear the mask in some extreme cases.



Step 2

Squint your eyes as tightly as possible to avoid particles making contact. Breathe through your ears while ensuring that the mask is on at all times. Polish face with methylated spirits upon removing the mask to regain shiny appearance.





Title: Darcy of Snow Business Dept. SFX

Fig. 8.00



Title: Snow Business
Dept. SFX
Fig. 8.01a



Title: Snow Patrol
Dept. SFX Fig. 8.01b



Title: Snow Ploug Dept. SFX

Fig. 8.01d

6.02. Hair & Make-up







WONKA" WORLDWIDE, INC

Chart 006b **Botany**

Chocolate Room River Room Botany Chart

Exterior Pre-Vis of Final Shot

Ned Ross





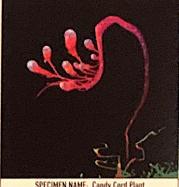


SPECIMEN NAME. Smiley Face Tree



SPECIMEN NAME: Cornetto Tree





SPECIMEN NAME: Candy Cord Plant





SPECIMEN NAME: Pumpkin Segments



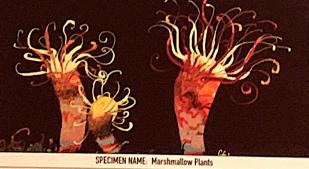


SPECIMEN NAME: Toffee Apple Tree



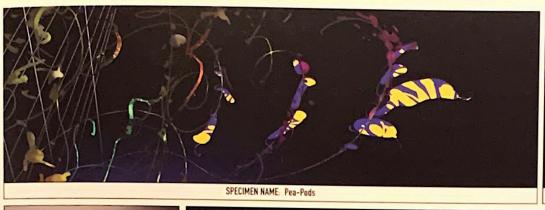
SPECIMEN NAME: Candy Cones

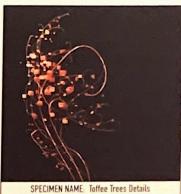




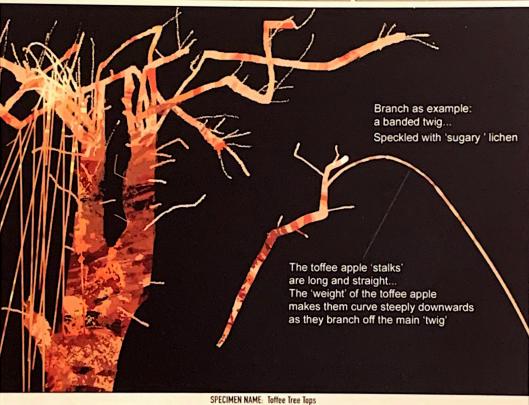


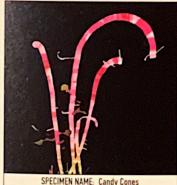
SPECIMEN NAME: Bananarama Plants

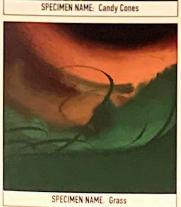


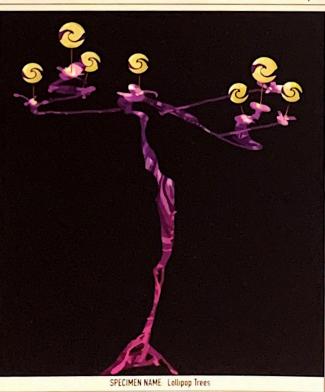


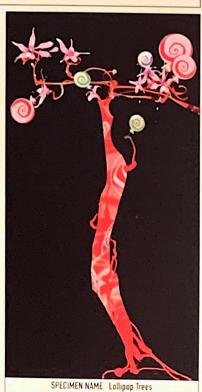






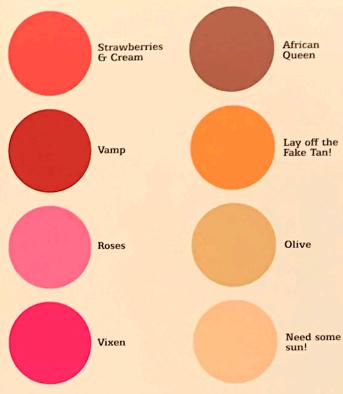






6.02. Hair & Make-up

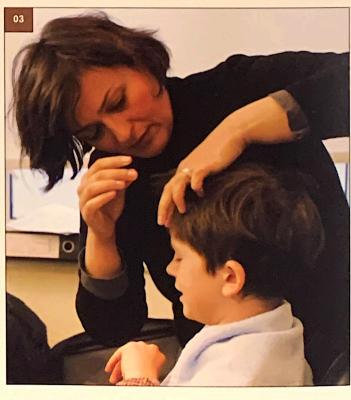






PICTURE KEY:

- 01 Ivana & AnnaSophia Robb
- 02 Ivana & AnnaSophia Robb
- 03 Ivana & Freddie Highmore















WONKA™ WORLDWIDE, INC

Fig 1.006e

TITLE	DATE:
Chocolate Digger	April 2004
DRAWING NAME:	LOCATION:
Side elevation	Factory
DRAWN BY	SCALE:
N/A	1/32

6.02. Hair & Make-up

Then sent that lot home and Philippe finally getting his BEAUTY SHOTS that he's been hankering after for WEEEEEEEEKS!! For scene 77... for when the gang first come in and

more for anywhere... he's in his little french element!! well.. I don't mean little rudely... just affectionately!

So... scene 89 now joins the MAIN UNIT COMPLE.

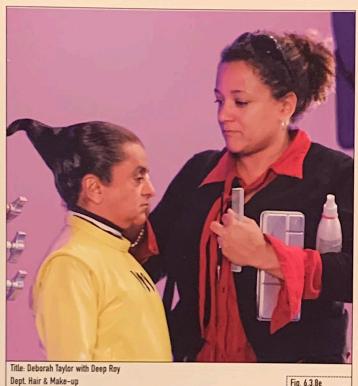


Fig. 6.3.8e





6.03. The Depp Department



6.03. The Depp Department



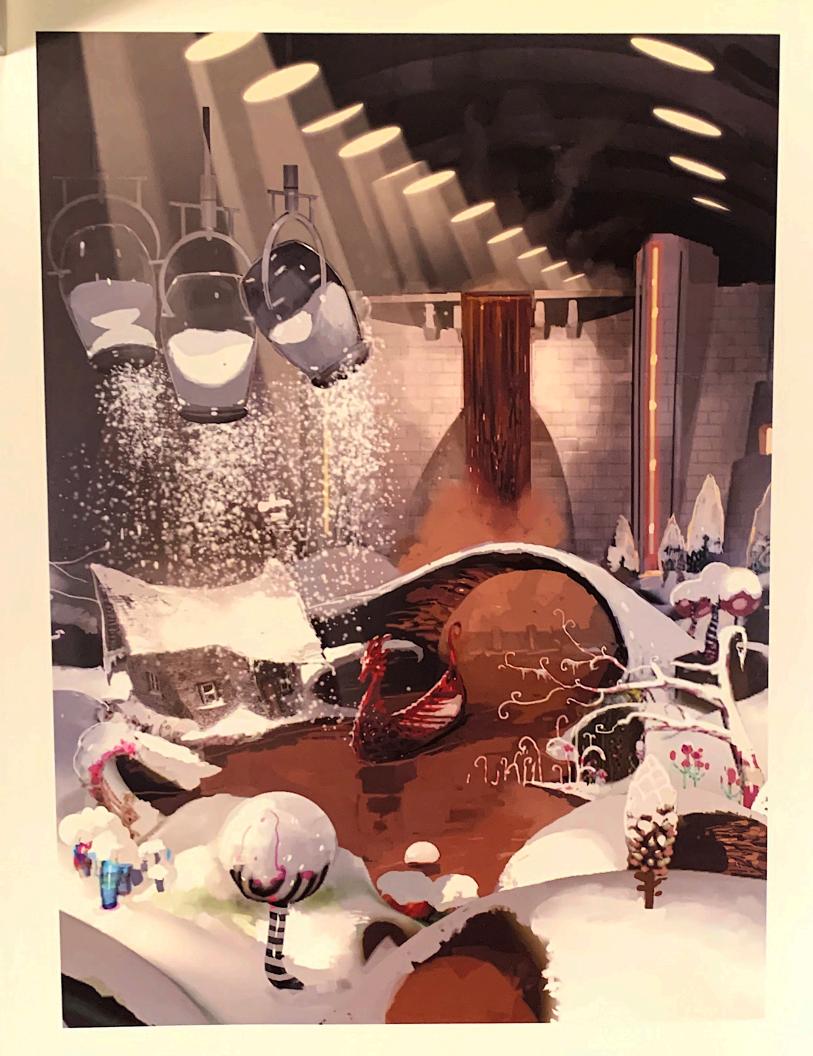


In the words of the great Daniel Bedingfield, life in the Depp Department has simply been a case of "gotta get thru this". Not really... Just kidding. To assist someone with as much talent, taste and integrity as Mr Depp and to continually dip from a seemingly endless well of assistance as his long time trusty right hand men, namely Mr K. Wyatt, Mr T. Reece and the inimitable Mr J. "senile rightman with a face hewn from a block of stone" Judge gave me was an honour from the start. My only quibble being that I was not

granted final approval of the picture chosen for our department, where I (back right in the photo on the previous page) look decidedly quite odd. Anyway, if anyone would like an alternative and considerably more attractive picture of me then please do not hesitate to ask as you certainly never hesitated when asking for a certain someone else's now did you?

Stephen Deuters Runner to Mr Depp





BUILDING: 100

ROOM NUMBER: 21, 342XD

7.00. The Inventing Room

7.01. Art Department

7.02. Construction

7.03. Set Dressing

7.04. Props
7.05. Grass Department
7.06. Scenic Painters

3.07. Animatronics & Prosthetics

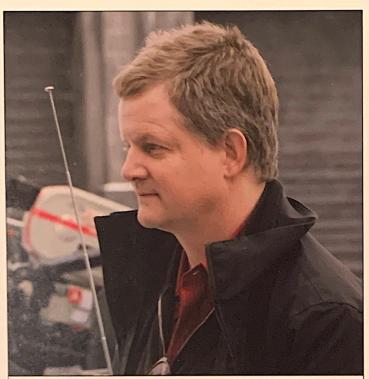
7.08. Animatronics Model / Mould Department

7.09. Silicon Department

7.01. The Art Department

"The man that cannot visualize a horse galloping on a tomato is an idiot"

Andre Breton



Name: Alex McDowell Role: Production Designer

Fig. INV. 0001



Name: Les Tomkins Role: Supv. Art Director

Fig. INV. 0002



Alex McDowell.

60 practical sets on 7 stages (including 007 stage, the largest in Europe) and every inch of the Pinewood backlot, 10 locations, and a dozen fully CGI sets, a Town and Factory in miniature, spending the film working in a variety of obscure new scales – Deep scale, Oompa scale, puppet scale – and new materials – chocolate, marshmallow, lollipop – made this the most complicated film I've ever had the pleasure to work on.

The inspiration of Tim Burton lead us to the visual collision between Danger Diabolic Sixties Space Age Inflatable Russian Space Race and Gothic Futurist Constructivism. With lots of balls.

The look of the film was supported by a wildly talented and widely skilled crew that designed and executed a vast range of work. Everything from marshmallow oozing plants to Andy Evan's favorite 30' slightly leaky transparent pink seahorse Viking boat; from a ramshackle Bucket House that could barely stand up, to the smallest Psycho set ever made; from a mesmerizing animatronic dancer, and an Oompa controlled immaculate set of miniature tools, to a terrifyingly minimal chocolate palace that came to a sticky end; a fully digital underground intestine for the boat to float through in the bowels of the factory to silly squirrel stools; and a big grey town all made of plaster and snow, loomed over by the monumental Factory exterior, and leered at by a bunch of loopy automata singing a squeaky song while bursting into flames.

I am grateful for the opportunity to work with all of you.

Thank you, Alex.

Name: Dermot Power Employee No.: 78879	Fig. 01
Name: Matt Gray Employee No.: 589	Fig. 02
Name: James Lewis Employee No.: 9067575	Fig. 03
Name: Neil Ross Employee No.: 556	Fig. 04
Name: Tim Browning Employee No.: 56778	Fig. 05
Name: Paul McGill Employee No.: 234	Fig. 06
Name: Ravi Bansal Employee No.: 1067	Fig. 07
Name: Nic Hatch Employee No.: 123	Fig. 08
Name: John Graham Employee No.: 45	Fig. 09
Name: Ben Collins Employee No.: 98	Fig. 10
Name: Dan Burke Employee No.: 675	Fig. 11
Name: Gavin Fitch Employee No.: 34562	Fig. 12
Name: Monika Gray Employee No.: 113	Fig. 13
Name: Ulrika Celsing Employee No.: 32990	Fig. 14
Name: John Greaves Employee No.: 867	Fig. 15
Name: Andrea Couch Employee No.: 9977	Fig. 16
Name: Jane Harwood Employee No.: 534	Fig. 17
Name: Julian Caldow Employee No.: 734578	Fig. 18
Name: Vicki Sharp Employee No.: 51563	Fig. 19
Name: Kevin Phipps Employee No.: 46645	Fig. 20
Name: Alex McDowell Employee No.: 23141	Fig. 21
Name: Andrea Borland Employee No.: 8675	Fig. 22
Name: Martin Chamney Employee No.: 9078	Fig. 23
Name: Jarrod Linton Employee No.: 8	Fig. 24
Name: Helen Xenopoluos Employee No.: 78	Fig. 25
Name: Lavinia Glynn-Jones Employee No.: 4344	Fig. 26
Name: Neil Callow Employee No.: 788778	Fig. 27
Name: Kathy Heaser Employee No.: 1211	Fig. 28
Name: Liz Loach Employee No.: 5556	Fig. 29
Name: Emma Lovell Employee No.: 10101	Fig. 30
Name: Michelle Hosier Employee No.: 9291	Fig. 31
Name: Anthony Caron-Delion Employee No.: 33232	Fig. 32
Name: Andy Nicholson Employee No.: 2231	Fig. 33
Name: Les Tomkins Employee No.: 221111	Fig. 34

Name: Dermot Power

Fig 1. Art Department





 $\begin{array}{c} {\bf 0} \\ {\bf +250} \text{ F side cable 4 gm 1.36. 1.320 1.0 mV/g} \\ {\bf 2} \text{ to 10k H36B10 1.0 mV/g 2 to 10k Hz [1]} \pm \\ {\bf 5000 g pk 0.03 g rms -65 to +250} \text{ F side cable 4} \\ {\bf gm 1.36. 1.320 1.0 mV/g 2 to 10k Hz mV/g 2 to } \\ {\bf 6000 Hz [1]} \pm \\ \end{array}$

1000 g pk 0.003 g rms -65 to +250 °F side Cable 1 gm 0.25 in cube 1.36, 1.43A24 10 mV/g 0.5 to 12k Hz ± 500 g pk 0.002 g rms -65 to +250 °F 4-pin 3.1 gm low profil36B10 1.0 mV/g 2 to 10k Hz (1) \pm 5000 g pk 0.03 g rms -65 to +250 °F side cable 4 gm 1.36, 1.320 1.0 mV/g 2 to 10k Hz (1) \pm 5000 g pk 0.03 g rms -65 to +250 °F 4-pin 4 gm 1.37, 1.43

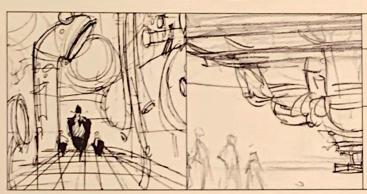
MV/g 2 to 8000 Hz [1] \pm 1000 g pk 0.003 g rms -65 to +250 °F side cable 1 gm 0.25 in cube 1.36, 1.43A24 10 mV/g 0.5 to 12k Hz \pm 500 g pk 0.002 g rms -65 to +250 °F 4-pin 3.1 gm low profile 1.37, 1.44

 $\begin{array}{l} {\bf 3A61\ 10\ mV/g\ 2\ to\ 5000\ Hz\ [1]\ \pm\ 500\ g\ pk} \\ {\bf 40.008\ g\ rms\ -65\ to\ +250\ "F\ side\ cable\ m} \\ {\bf filtered\ 1.42\ 1.49B11\ 10\ mV/g\ 2\ to\ 10k\ Hz\ [1]\ \pm\ 500\ g\ pk\ 0.002\ g\ rms\ -65\ to\ +250\ "F\ side\ cable\ 4} \\ {\bf gm\ 0.4\ in\ cube\ 1.36\ .1.43} \end{array}$

 \sqrt{g} 2 to 10k Hz [1] \pm 500 g pk 0.002 g rms -65 to +250 °F 4-pin 4 gm 0.4 in cube 1.37. 1.4434C10 10 mV/g 2 to 8000 Hz [1] \pm 500 g pk 0.003 g rms -65 t

+250 °F side cable 5 gm through-hole 1.39, +21.463 10 mV/g 2 to 10k Hz [1] \pm 500 g pk 0.003 g rms -65 to +250 °F 4-pin 5.3 gm 1.38, 1.44356A63 10 mV/g 2 to 5000 Hz [1] \pm 500 g pk 0.008 g rms -65 to +250 °F 4-pin 5.3 gm filtered 1.42, 1.49

 $A6_{g \text{ rms}}^{6 \text{ 10 mV/g 2 to 4000 Hz}}$ [1] $\pm 500 \text{ g pk 0.002}$ 1.42, 1.49



11 1st stage inventing room sketch.

Second stage

drawing showing pipe work.

Colour visual showing pipe work, Oompas and screens.





Name: Dan Burke Role: IT Support

Name: Kathy Heaser

Fig. INV. 0004



Name: David Allday Role: Art Director "One word about this to my other half, Fig. INV. 0006 and you're a dead man."





Fig. INV. 0007



Name: Kevin Phipps, Les Tomkins

Role: Boat Building! Fig. INV. 0008

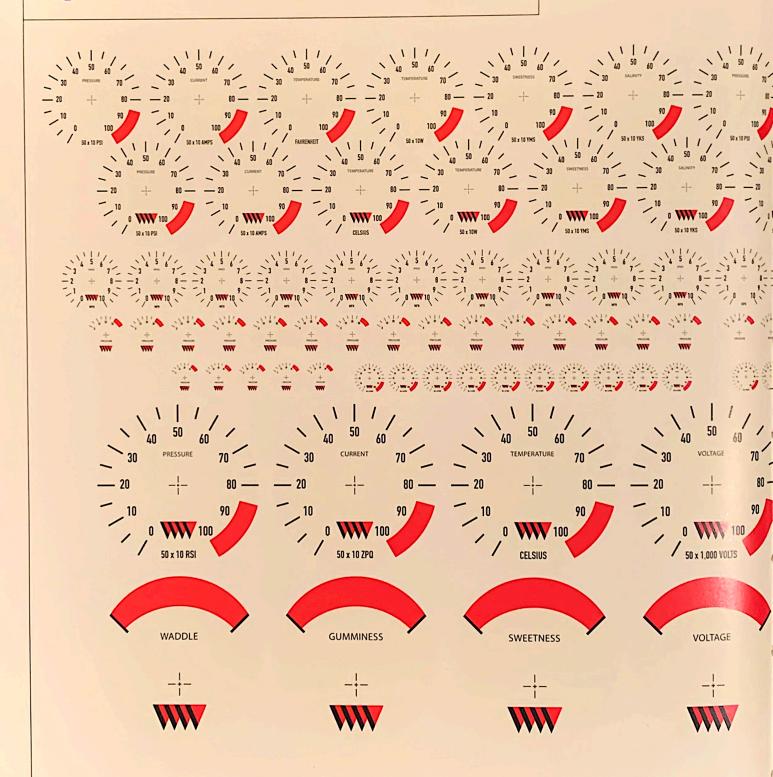


Name: Ben Collins Role: Mask wearer

Fig. INV. 0009



Fig INV.RPB. Dial Faces



The INVENTING ROOM

The Inventing Room was a huge inter-departmental achievement. Constructed on E stage at Pinewood, it occasionally achieved the closest of co-operation between the designers, Construction, Special Effects, Set Dressing, Prop making, Lighting, Animatronics and Scenic Art Departments. It was probably the most technically and logistically challenging of all the sets built.

There were 7 principal machines, each with its own distinct character and all involving elements of heavy structural engineering and mechanical effects. This set certainly was not built of paper and string!

The "Flava tree" had three 6" diameter steel tubes custom bent to form an interlocking double helix. Each of the 3 spheres had a complex screen with rising and falling bubbles in coloured liquid, and huge syringes to push flavor under pressure to the Inventing Room machines. It exploded during the first director show and tell, but shortly afterwards calmed down and functioned very nicely during shooting.

The inflatable spheres in the "Bubblegum Machine" were adapted from "Zorbs" - hand made in New Zealand!

The "Gobstopper machine" had compressed air machine guns firing gobstoppers into a water tank positioned below. The Gobstoppers were actually squash balls filled with silicon and painted in bright colours. A tribute to the opening sequence of Saving Private Ryan ((though you couldn't hear the swearing), with Oompa scuba divers dodging high speed gobstoppers.

Wonka's inventing machine is actually an updated and fully modified version of the First Machine, which first appears in the back room of the original Wonka store at the beginning of the film. This is Wonka's first chocolate making machine. All the intricate working parts produce just one single perfect chocolate sweet. A labour of love by individuals in both the special effects and prop sculpting departments.

The Phase 2 first machine included the largest Lava Lamp ever made, created by trial and error in the SFX workshop.

The Special Effects Dept in the South Dock workshop constructed the beautiful "Fanning Robot", being part of the Chocolate pouring machine. It represented 6 months of design and development.

The chocolate in the 'Pouring Machine' was delivered through a real jet engine found as scrap at the start of the film, and stored along with 20 truck loads of junk, almost all of which found its way into the film despite early production scepticism.

The design of the Inventing Room was inspired by the Surrealist quote: "... the chance meeting on a dissecting-table of a sewing-machine and an umbrella!"



Name: Matt Gray Role: Assistant Art Director

Fig. INV. 0011



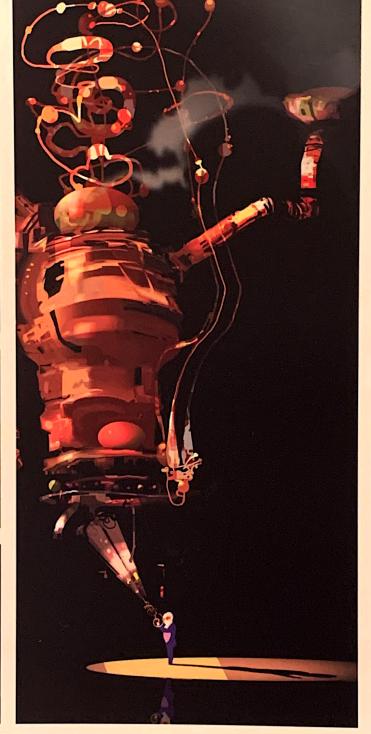
Name: Dermot Power Role: Concept Illustrator

Fig. INV. 0012



Role: Draughtsperson

Fig. INV. 0013







Title: Inventing Room Machines Dept. Inventing Room

Fig. INV. 0015



In the inventing room...over the gobstopping machine...which proved a time-consuming affair...with all effects going and puppeteers on the diving Oompa... We tried having 2 in the tank at the start... But the second one just floundered around on the bottom... so we elbowed him!

Bit tuff getting the Oompa to dive smoothly on the puppeteers wires. and then we did a version WITHOUT the Oompa in fg as safety plate... doing 2 sizes... on this which took most of the morning. We then covered the gang listening to Wonka in 3 closer shots... and then broke for lunch.

After lunch...on the Wonka and Charlie bit on the first inventing machine...which again was a fiddly lot of shots due to getting angles around the machine...then we ran outta time...

Movin up to backlot ready for 2moro.

PLAYER 1 04

PLAYER 2 08





Name: Nic Hatch - Side elevation Dept. Previs

Hey Martin:

Fig. INV. 0015

string \$frontAxis;

if ((radioButtonGrp.-q -sl FrontButton) == 1) StrontAxis = X_1

else if (('radioButtonGrp -q -sl FrontButton') == 2) T

else if ((radioButtonGrp -q -sl FrontButton)) ==

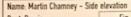














3) \$frontAxis = T:

string SupAxis:

if (('radioButtonGrp -q -sl UpButton') == 1)
SupAxis = X:

else if ((radioButtonGrp $\neg q$ $\neg sl$ UpButton') == 2) SupAxis = "Y":

else if ((radioButtonGrp -q -sl UpButton) == 3) SupAxis = T:

string Swut = optionMenu -q -v werldUpType: float SwuX = intFieldGrp -q -value1 warldUpVector:

float \$wuY = intFieldGrp -q -value2 worldUpVector:

float SwuZ = intFieldGrp -q -value3 worldUpVector:

float \$bankscale = 'floatSliderGrp -q bsslide'; float \$banklimit = 'floatSliderGrp -q blslide';

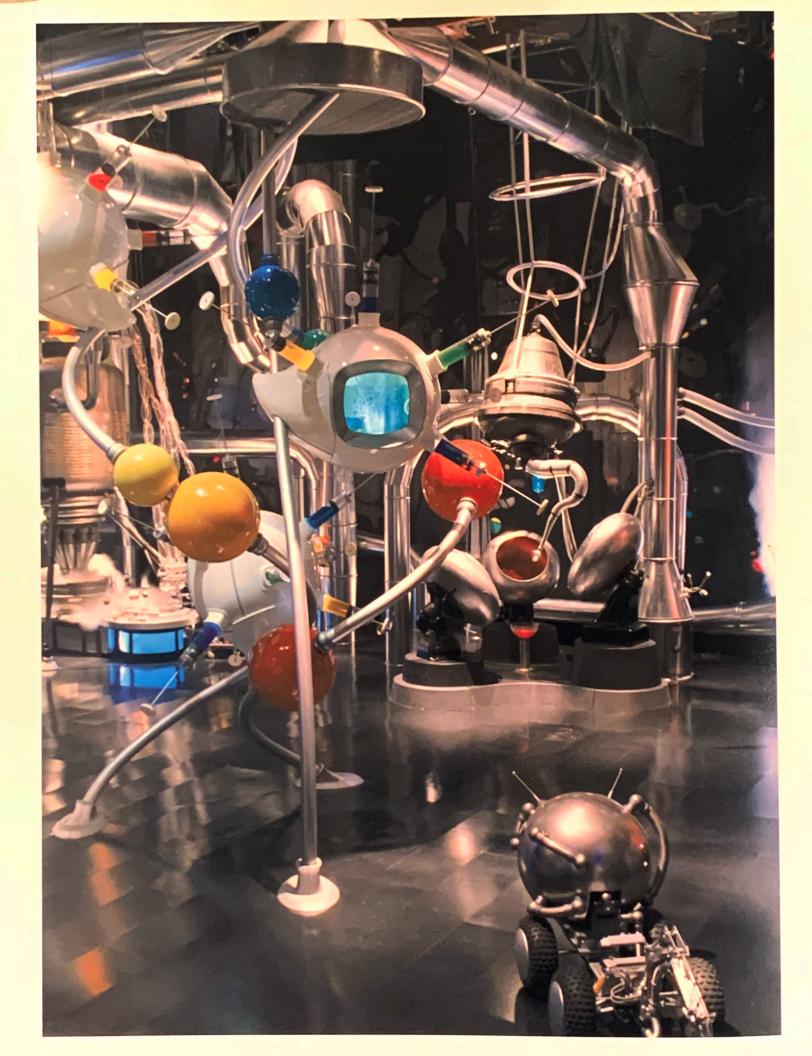
float \$startTime = 'floatFieldGrp -q -v1 startTime';
float \$endTime = 'floatFieldGrp -q -v1 endTime'.

float \$copyOffset = 'floatFieldGrp -q -v1 copyOffset':

float \$copyJitter = `floatFieldGrp -q -v1 copyJitter'; float \$offy = 0;

string \$groupname = "OompaCheerleaders": int \$groupnum = 1;

if ((radioButtonGrp -q -sl GroupButton) == 1)



7.02. Construction

760	Tons of concrete
70	Miles of tube
90,000	Fittings
1844	Scaffold boards
Over	25 pieces of machinery including cherry pickers, scissor lifts and manitous
350	Gallons of dirty water used to age the backlot



"The regretting yesterday and the fearing of tomorrow are twin thieves that normally rob you of the moment. It didn't rob us of our moments."

John Davey - HOD Painter, 2004



Name: Gary Pledger

Department: HOD Manager

Fig. 06





"This project has been at times one of the most demanding shows I've worked on. What has made it an enjoyable demand has been the people involved in all the other departments, including the excellent crew that we were able to put together in our own construction dept. Many people have put in a sustained and committed effort and I hope this comes across in the completed film. I would like to thank all my team for their support and the desire to do what's necessary."

Fig. 03

I would like to say well done to all the boys in the stagehand dept, first class effort from them and the whole of the construction crew."

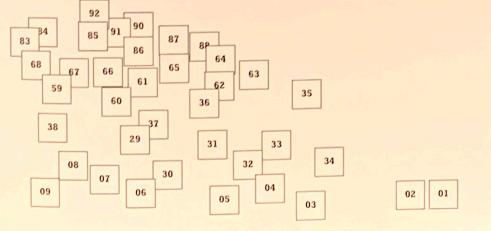
Clifford Rashbrook - HOD stagehand



Name: Andy Evans

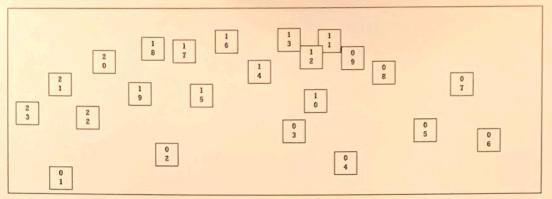
Department: Construction Manager





Name: Andy Harvey Employee No.: 001	Fig. 01
Name: Dorian Smith	
Employee No.: 002 Name: Dean Budd	Fig. 02
Employee No.: 003	Fig. 03
Name: Sam Waters Employee No.: 004	Fig. 04
Name: Jeremy Rose Employee No.: 005	Fig. 05
Name: Dave Carlo	
Employee No.: 006 Name: Steve Cook	Fig. 06
Employee No.: 007 Name: Steve Vasic	Fig. 07
Employee No.: 008 Name: Bob Harper	Fig. 08
Employee No.: 009	Fig. 09
Name: John Davey Employee No.: 010	Fig. 10
Name: Fred Palmer Employee No.: 011	Fig. 11
Name: Steve Pearton	
Employee No.: 012 Name: Paul Nash	Fig. 12
Employee No.: 013 Name: Lee Edwards	Fig. 13
Employee No.: 014 Name: Tom Davies	Fig. 14
Employee No.: 015	Fig. 15
Name: Bob Langridge Employee No.: 016	Fig. 16
Name: Robert Brookman Employee No.: 017	Fig. 17
Name: Dave Smith Employee No.: 018	Fig. 18
Name: Jim Kerr	
Employee No.: 019 Name: Martin Day	Fig. 19
Employee No.: 020 Name: Colin Smith	Fig. 20
Employee No.: 021	Fig. 21
Name: Rob Allen Employee No.: 022	Fig. 22
Name: Steve Murray Employee No.: 023	Fig. 23
Name: Kelly Wilson Employee No.: 024	Fig. 24
Name: Mark Russell Employee No.: 025	Fig. 25
Name: Andy Pledger	
Employee No.: 026 Name: Jeff Shilton	Fig. 26
Employee No.: 027 Name: Bill Bernie	Fig. 27
Employee No.: 028 Name: Colin Wright	Fig. 28
Employee No.: 029 Name: Clare Munsford	Fig. 29
Employee No.: 030	Fig. 30
Name: Julie Burnham Employee No.: 031	Fig. 31
Name: John Butler Employee No.: 032	Fig. 32
Name: Kate Williams Employee No.: 033	Fig. 33
Name: Joe Hansford Employee No.: 034	Fig. 34
Name: Paul Garrett	
Employee No.: 035 Name: Dave Carter	Fig. 35
Employee No.: 036 Name: Glyn Harris	Fig. 36
Employee No.: 037 Name: Trevor Dyer	Fig. 37
Employee No.: 038	Fig. 38
Name: Otis Bell Employee No.: 039	Fig. 39
Name: Steve Eels Employee No.: 040	Fig. 40
Name: Doug Woods Employee No.: 041	Fig. 41
Name: John Butter	
Employee No.: 042 Name: Steve Fernaux	Fig. 42
Employee No.: 043 Name: Jack Casey	Fig. 43
Employee No.: 044 Name: Tony Mulvany	Fig. 44
Employee No.: 045 Name: Stan Davey	Fig. 45
Employee No.: 046	Fig. 46

Employee No.: 047	Fig. 47
Name: Clifford Rashbrook	
Employee No.: 048 Name: Mark Williams	Fig. 48
Employee No.: 049	Fig. 49
Name: Ian Green	r:- rn
Employee No.: 050 Name: Bob Wishart	Fig. 50
Employee No. 051	Fig. 51
Name: Terry Conway	En E2
Employee No.: 052 Name: John Casey	Fig. 52
Employee No. 053	Fig. 53
Name: Chris Mansey Employee No.: 054	Fig. 54
Name: Kenny Powell	rig. sa
Employee No. 055	Fig. 55
Name: Peter Nurse Employee No.: 056	Fig. 56
Name: Peter Grezsik	
Employee No.: 057	Fig. 57
Name: Ian McFayden Employee No.: 058	Fig. 58
Name: John Madden	F:- F0
Employee No.: 059 Name: Colin Osgood	Fig. 59
Employee No.: 060	Fig. 60
Name: Steve Watts Employee No.: 061	Fig. 61
Name: James Crockett	11g. 01
Employee No.: 062	Fig. 62
Name: Mathew Green Employee No.: 063	Fig. 63
Name: Ian Murray	
Employee No.: 064 Name: Cliff Etheridge	Fig. 64
Employee No.: 065	Fig. 65
Name: Phil Stone Employee No.: 066	Fig. 66
Name: Steve Alder	
Employee No.: 067 Name: Darren Rashbrook	Fig. 67
Employee No.: 068	Fig. 68
Name: Dean Smith	Ein 40
Employee No.: 069 Name: Russell Delany	Fig. 69
Employee No.: 070	Fig. 70
Name: John McNeil Employee No.: 071	Fig. 71
Name: Dominic Mewburn-Cr	
Employee No.: 072 Name: Roy Monk	Fig. 72
Employee No.: 073	Fig. 73
Name: Ralph Harrison Employee No.: 074	Fig. 74
Name: Kevin Huse	
Employee No.: 075 Name: Steve O'Connell	Fig. 75
Employee No.: 076	Fig. 76
Name: Helen Goddard Employee No.: 077	Fig. 77
Name: Andy Evans	
Employee No.: 078 Name: James Gemmill	Fig. 78
Employee No.: 079	Fig. 79
Name: Tony Marks Employee No.: 080	Fig. 80
Name: Stuart Williams	
Employee No.: 081 Name: Gary Pledger	Fig. 81
Employee No.: 082	Fig. 82
Name: Paul Mills Employee No.: 083	Fig. 83
Name: James Buxton	11g. 03
Employee No.: 084	Fig. 84
Name: Peter Graffham Employee No.: 085	Fig. 85
Name: Mick Bailey	
Employee No.: 086 Name: Ian Grant	Fig. 86
Employee No.: 087	Fig. 87
Name: Stuart Bussell Employee No.: 088	Fig. 88
Name: Martin Lane	
Employee No.: 090 Name: Joe Monks	Fig. 89
Employee No.: 091	Fig. 90
Name: Bill Nolan Employee No.: 092	Fig. 91
	1







DEPARTMENT NAME: SALT NUT WORKERS - CONSTRUCTION & PROPS

	Employee No.: 001 - CONSTRUCTION	Fig. 01
	Name: Ashley Bell	rig. o.
	Employee No.: 002 - CONSTRUCTION	Fig. 02
	Name: Nick Higgins	
	Employee No.: 003	Fig. 03
	Name: Micheal Gooch Employee No.: 004 - CONSTRUCTION	Fig. 04
	Name: Peter Westen	11g. 04
	Employee No.: 005 - CONSTRUCTION	Fig. 05
	Name: Clive Whithread	
	Employee No.: 006	Fig. 06
	Name: John Damness Employee No.: 007	Fi- 02
	Name: Steve Agnew	Fig. 07
	Employee No.: 008	Fig. 08
	Name: Andy Mash	
	Employee No.: 009 - CONSTRUCTION	Fig. 09
	Name: Jamie Shelly Employee No.: 010 - CONSTRUCTION	
	Name: Lee Wild	Fig. 01
Ì	Employee No.: 011 - CONSTRUCTION	Fig. 02
	Name: Russell Green	g. 02
	Employee No.: 012 - CONSTRUCTION	Fig. 03

Name: Tyrone Reed Employee No.: 013 - CONSTRUCTION	Fig. 13
Name: John Harris Employee No.: 014 - CONSTRUCTION	Fig. 14
Name: Terry Wells Employee No.: 015	Fig. 15
Name: Peter Wells Employee No.: 016	Fig. 16
Name: Eric Strange Employee No.: 016	Fig. 17
Name: Mark Kimber Kenny Employee No.: 018	Fig. 18
Name: Glen Mees Employee No.: 019 - CONSTRUCTION	Fig. 19
Name: Charles Shelley Employee No.: 020	Fig. 20
Name: Graham Stickley Employee No.: 021	Fig. 21
Name: Davis O'Reilly Employee No.: 022	Fig. 22
Name: Steve Employee No.: 023	Fig. 23





7.03. Set Dressing

Typical Prop List -Chocolate River Room:

500 x 2" Yellow / Purple Lollipops 500 x 4" Yellow / Purple Lollipops 500 x 8" Yellow / Purple Lollipops $500 \times 2^{\prime\prime}$ Black / White Humbugs $500 \times 4^{\prime\prime}$ Black / White Humbugs

500 x 8" Black / White Humbugs 500 x 2" Red / White Candy Canes

500 x 4" Red / White Candy Canes

500 x 12" Red / White Candy Canes 4000 x Yellow Sherbert Sweets 4000 x Red Sherbert Sweets 300 x 6" Pink Marshmallows 300 x 10" Pink Marshmallows

300 x 10" White Marshmallows 200 x Red Candy Branches 200 x Purple Candy Branches 6 12' x High Humbug Trees 10 15' x High Lollipop Trees











DATE: 09-NOV-04 FROM: Set Decorating Crew.

All of the people [to the left] plus Property Master Terry Wells and his Co-ordinator Zoe Wilson were placed in a hut 30' by 20', 8 people including livestock, 3 stray kittens and a puppy.

From January until Christmas, swealtering in the summer and freezing in the winter, 11 months of stress and tension - tears and laughter -we were the Set Decorating Oompa Loompas who toiled relentlessly for Alex McDowell our Designer and Tim Burton our Director.

Ours was the job to source, to find, get made - the sweets, the chocolate - only to have them rejected on the grounds of size, colour, shape and texture as were our efforts at furniture and fabrics. Ours was the task of offering edible grass growing out of real chocolate for Augustus Gloop to eat - we tried to dry our tears as the sugar grass wilted before Tim Burton's and Alex McDowell's face at our Show'N'Tell to Designer and Director.

We screamed as we misinterpreted Alex and Tim's requirements for the chocolate river plants that didn't look edible and scratched ourselves bloody and lay awake at night concerned over the budget. We cheered together as the sugar candy boat was launched into the chocolate river and 30 Oompah Loompa's rowed it through the valley.

We screamed, as we were reprimanded over expenditure and prayed that Friday would come, and we could lie down for a rest after 17 hour days - but the time flew by and Tim continued to shoot and was merciless in his consumption of our efforts. But we feasted on chocolate and became happy and contented as our efforts were established on film! And were happy to have had the opportunity of working on such a rewarding production that will hopefully bring happiness to thousands of children and parents world wide!



7.04. Props

35to 7000 Hz ± 500 g pk N/A -95 to +490 °F side 5-44 7.9 gm charge mode 1.40, 1.47 37000 Hz ± 500 g pk N/A -95 to +490 °F side 10-

32 22.7 gm charge

mode 1.40, 1.47 36 B10 1.0 mV/g 2 to 10k Hz [1] ± 5000 g pk 0.03 g rms -65 to +250 °F side cable 4 gm 1.36, 1.43

320 1.0 mV/g 2 to 10k Hz [1] ± 5000 g pk 0.03 g

rms -65 to +250 °F 4-pin 4 gm 1.37,

38000 Hz [1] ± 0.003 g rms -65 to +250 °F side cable 1 gm 0.25 in cube 1.36, 1.43

30.5 to 12k Hz ± 0.002 g rms -65 to +250 °F 4-pin 3.1 gm low profile 1.37,

30.008 g rms -65 to +250 °F side cable 4 gm filtered 1.42, 1.49







Role: Art Director

Fig. INV. 0025



I've been in the business for 37 years now and this has been one of the most difficult films to try and predict/ cost for from a rough script. The scale of everything is just amazing.

Take the Salt Nut Factory for an example, 6 weeks of preparation for a single days shoot, 20 prop men 'dressing', 110,000 dummy bars of chocolate (22 Pallets), 4 x 140ft long conveyor belts, 500 benches, 2000 chairs, 500 bins seats, 100 bins, 300 women extras, 12,000 sacks - over 14 x 40ft truck loads. Once the shoot was over Wonka rubbish - i.e. torn boxes and wrappers purely Wonka = 22 big builders bags! (which all had to be brought back to the studio for incineration).

Another example is the Chocolate Room, on the 007 stage, we hired 20 young people to lay approximately 30,000sq feet of grass of differing lengths, which were imported from Hong Kong! All of which had to be individually stapled, the glue would just slip. Who would have thought?

The Backlot was another huge dress:

500	Doors to include door furniture,			
20	Shops to be dressed for 30 years ago and 115 years ago and present day			
25	Telegraph poles			
20	Trees			
8	Metal lampposts			
5	Traffic lights			
2000	Lengths of telephone cable			
2000	Sweet jars for the candy shops			
1000	Windows, with curtains			



Name: Zoe Wilson Dept: Props

Fig. INV. 0026



Dept. Props



Name: Aprylle Stuart Employee No.:555a Role: Prop Hand Fig. 1

Name: Paul Hearn Employee No.:555x Role: Assistant Storeman Fig. 2

Name: Eric Strange Employee No.:555c Role: Dressing Prop Fig. 3 Name: Zoe Wilson Employee No.:414a Role: Props Co-ordinator Fig. 4

Name: Jake Wells Employee No.:414b Role: Charge Hand Prop Fig. 5

Name: Terry Wells [snr] Employee No.:422v Role: Prop Master Fig. 6 Name: Ellen Bannerman Employee No.:1101 Role: Prop Hand Fig. 7

Name: Billy Wells Employee No.:1255 Fig Role: Charge Hand Propman Fig. 8

Name: Ken Bacon Employee No.:x675 Role: Storeman Fig. 9 Name: Andy Palmer Employee No.:129f Role: Dressing Prop

Fig. 10

Name: Mark Daubney Employee No.:255x Role: Dressing Prop

Fig. 11

Name: Brian Aldridge - Original Employee Employee No.:258z Role: Dressing Prop



Name: Oliver Hodge Employee No.:x57 Role:Head of Department Fig. 1

Name: Toby Hawkes Employee No.:aa33 Fig. 2 Role:Second in command

Name: Paul Waller Employee No.:121b Role: Senior Prop Maker

Name: Katie Lodge Employee No.:651 Role: Prop Maker

Name: Paul Marsh Employee No.:453c Role: Prop Maker

Fig. 4

Fig. 5

Name: Lisa Chadwick Employee No.:127a Role: Prop Maker

Name: Matt Boyton Employee No.:x441 Role: Prop Maker

Name: Steve Deahl Employee No.:521c Role: Prop Maker

Fig. 6

Fig. 7

Name: Brian Best Employee No.:662q Role: Prop Moulder

Fig. 8

Fig. 9

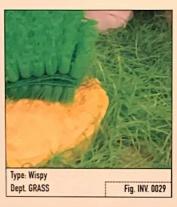
7.05. Grass Department

GREENESS BREAK DOWN:[1] \pm 5000 g pk 0.03 g rms -65 to +250 °F side cable 4 gm 1.36, 1.431.0 mV/g 2 to 10k Hz [1] \pm 5000 g pk 0.03 g rms -65 to +250 °F 4-pin 4 gm 1.37,

 $1.43356A01 \ 5 \ mV/g \ 2 \ to \ 8000 \ Hz \ [1]$ $\pm \ 1000 \ g \ pk \ 0.003 \ g \ rms \ -65 \ to \ +250$ $^{\circ}F$ side cable 1 gm 0.25 in cube 1.36, $1.4335 \ 6A24 \ 10 \ mV/g \ 0.5 \ to \ 12k \ Hz$ $\pm \ 500 \ g \ pk \ 0.002 \ g \ rms \ -65 \ to \ +250$

°F 4-pin 3.1 gm low profile 1.37, 1.44356A61 10 mV/g 2 to 5000 Hz [1] ± 500 g pk 0.008 g rms -65 to +250 °F side cable 4 gm filtered 1.42356B11 10 mV/g 2 to 10k Hz [1] \pm 500 g pk 0.002 g rms -65 to +250 °F side cable 4 gm 0.4 in cube 1.36, 1.356B21 10 mV/g 2 to 10k Hz [1] \pm 500 g pk 0.002 g rms -65 to +250 °F 4-pin 4 gm 0.4 in cube 1.37, 1.44









7.06. Scenic Painters

— Shock upon horrors!!! JC focus in a little sleeveless black rubber number in the middle of the tank!! What a sight!! At least Des wore a long sleeved red affair!! Anyways... John went a very strange shade of blue and we are not even onto the blueberry bit of the scene... you know, pruney fingers and toes by the time we finished this shot at 12.33 and he

went awf for a very warm shower!!
BUT!!!! Can you believe... he went to
007 for the nearest shower and lo
and behold... THEY'VE GONE!! Yup_
incredible as it would seem...

someTHING (not to be accused of being judgemental!!) has nicked the showers... all 3 of them... and lock stock and barrel... the shower, the tray AND THE PLUMBING!!!





Name: Peter Nurse

Name: James Gemmill Role: Scenic Artist

Name: Helen Goddard Role: Work Experience

Role: Scenic Artist Assistant | Fig. INV. 0031

Fig. INV. 0032

7.07. Animatronics & Prosthetics

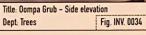
Duration of project

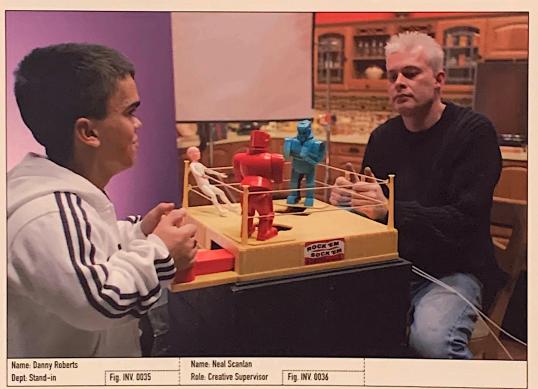
9 months resulting in 2 crew babies.

In March 2004, we uprooted the Neal Scanlan Studio from the Chocolate Factory in Wood Green N22 and relocated ourselves at Pinewood Studios.

10 months and 10,000 miles of communicating later, we return home having loved every minute.







55	Animatronics crew 55	30	Squishable grubs
75	Oompahs built	16	Prosthetic fat legs
116	Dompah costumes made	20	Bubble gum balloons
48	Marionettes built	10	Hours worked per day
48	Marionette costumes made	00	Casualties
14	Squirrels made	24	x Burnt marionettes, 400 square candies and 1 x 10ft violet ball



A few words from the Departments...

Art department

On Charlie & the Chocolate Factory we had the chance to write the next generation of Clay (clay 0.2), which was a definite improvement over Clay Classic. Improving Clay Classic had a knock on effect with all our other material: Armature Wire 0.5, Bandage 7, Slap 4 and Talent 6, (both PC & MAC compatible), but at the end of the day these are just another set of tools that we like to bulls**t about. Thank you.

Mech Shop

From a mechanical viewpoint it could easily have been called 'Charlie & the Animatronics Factory' with some of the highest quantities of mechanical characters we have ever produced on a feature. With the introduction of some new manufacturing techniques, we were able to cope with these demands without sacrificing quality. It really was a case of all hands on deck. As well as the obvious Oompas, Squirrels and Marionettes there were many animatronic 'one-offs' painstakingly produced, including: Augustus Gloop, the swimming Oompa, the large scale Squirrel eye and the pink candy boat drumming Oompa. This project was challenging but highly enjoyable with many new animatronics techniques successfully implemented.

Fabrication

Oompas, Violet, Candyfloss Sheep. All achieved without much sleep Marionette, Augustus and Mike TeeVee. What a joy they were (ha ha - Hee Hee!) But seriously folk, all you need to know The Fabrication Team are always ready to go!





Title: Sam Nicholson - Pre-work outfit

Dept: Animatronics Fig. INV. 0037

"You will enjoy working here"



Title: Dan Burnett, Gustav Hoegen, Tom Blake
Dept: Animatronics Fig. INV. 0038

"Sh*t, Neal's coming, look busy"



Title: Tash Bailey
Dept: Animatronics





Dept: Animatronics





Title: Light Bulb Checks Checkers: Terry Jones / Brian Wells

"Yup, you're right, it's hot"



Title: Alan Murphy Dept: Animatronics



Title: Terry Jones
Dept: Animatronics

Fig. INV. 0041







Title: Dan Burnett Dept: Animatronics

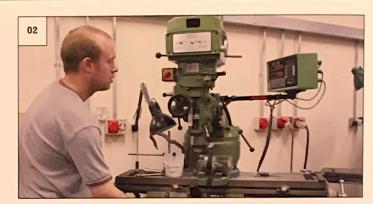


High Point

Sailing down the chocolate river on the pink boat at 4.00am on the morning of the shoot, with 52 rowing Oompas!

Low Point

Fitting 52 rowing Oompas into the pink boat at 3.00am on the morning of the shoot!

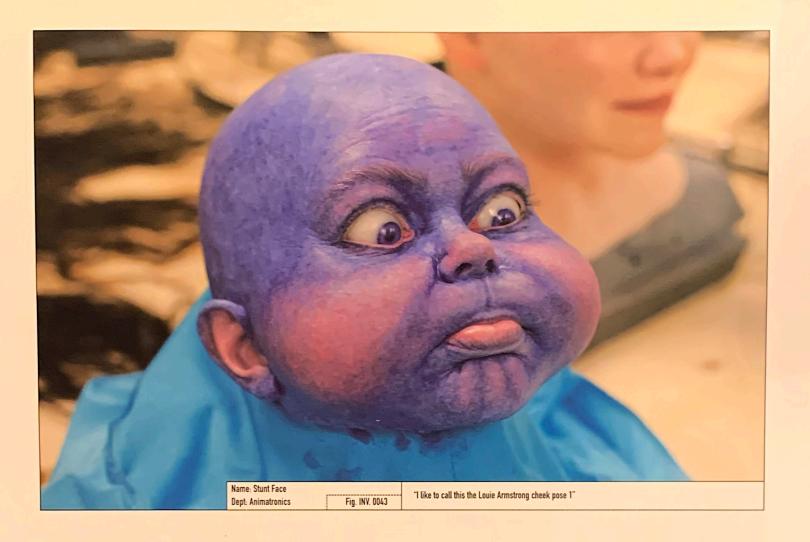


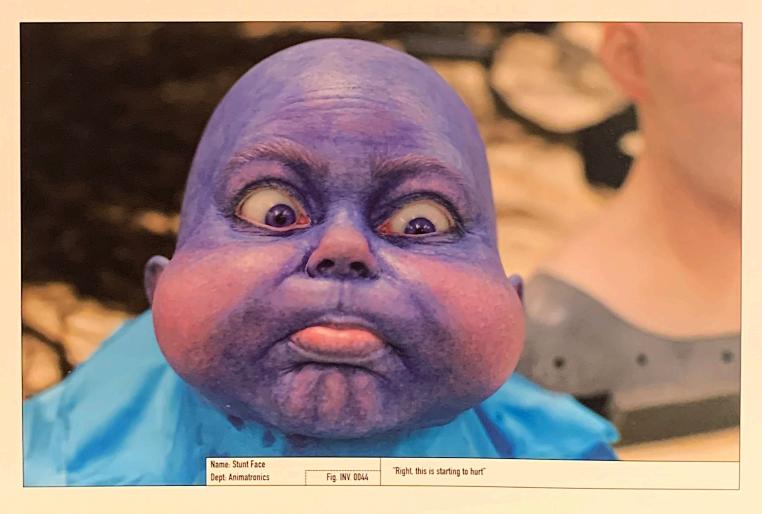






PICTURE KEY:			
01 Colin Shulver			
02	Gustav Hoegen		
03	Deep Roy - Model Robin Elis, Terry Jones		
04	Phil Woodfine		









"What's been my motivation? Well I suppose it's been trying to stand out from the crowd. This has been a really demanding role, and I've had to dig deep... now if you don't mind..."



7.08. Animatronic Model / Mould Dept.

Model Mould Shop

Here in the model mould shop we specialise in helping to create a character from it's infancy, whether it be from a sculpt or starting at the very beginning with a life-cast. A life-cast is made by moulding a person's head or body and producing a positive in fibreglass. The cast is now ready for the master model to be sculpted over it. A negative mould is made and various materials can now be cast from it. I found life-casting the children on this film considerably easier than moulding some adults on previous productions. The children seemed at ease with the process, even though we had to life-cast some of them several times in different poses. You could say that after the model is expertly sculpted, it is born in the model mould shop and it grows up as it visits all the other departments along the way, reaching maturity as it leaves the workshop.



Name: Kate Smith Title: Spoon full of sugar for the Oompa





7.09. Silicon Department

Silicone Lah

In the far, far reaches of Pinewood Studios (i.e. a portacabin in the back end of nowhere), a team of dedicated girls tirelessly pour, mix and accelerate liquid compounds into grubs, legs and sweeties.



1. Equivalent Homogeneous

Sample: Let Eapp be the apparent elastic modulus of the equivalent homogeneous sample. We consider a uniaxial stress field of the form, in:? =?(y)ex? ex

(a) Determine ?(y), using the isotropic linear elastic material law (E = Eapp = const), and show that the bending moment at x = L obeys to the section-type constitutive law:

Mz = EappIz

Lwhere Iz is the bending inertia moment around the z?axis.
(b) Determine the corresponding displacement solution?
(c) Specifybrieflywhy (?, ?) is the solution of the equivalent homogeneous bending problem.

2. Heterogeneous Sample:

We now consider the heterogeneous bending sample (i.e., E = E(x),? = ?(x)).

(a) Target Solution:Let (?, ?)be the (exact) displacement and stress solution in the heterogeneous sample subjected to the rotation at x = L. For this solution, show that the elastic energy stored per unit length in the beam reads:

W (?) W ?(?)1 ?

Mz (x = L)

(b) Lower Bound: Inspired by the elastic homogeneous solution developed above, we consider for the heterogeneous sample, an approximated stress

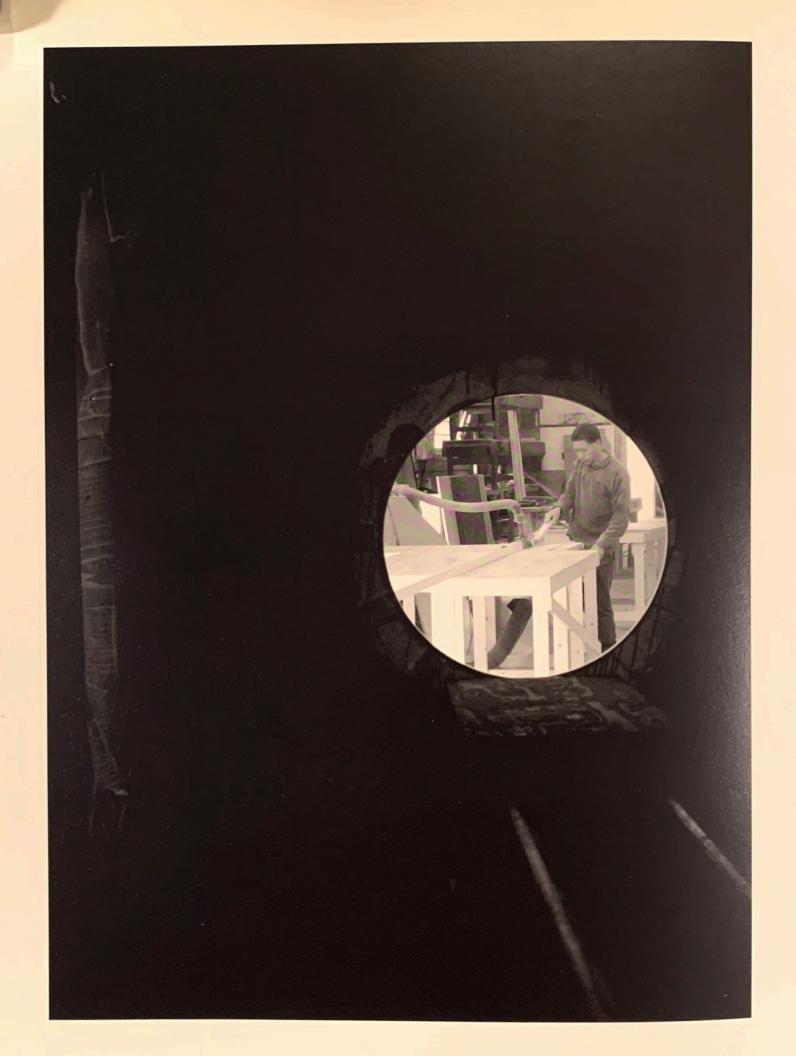




*	Name: Junita Parmar Employee No.: 4211y
**	Name: Arthur Watson Employee No.: 4551c
***	Name: Daniela De Vecchi Employee No.: 4222v
****	Name: - Employee No.: 1995f
****	Name:Kerry Ferris Employee No.: 22221g
	Name: Junko Matsuura Employee No.: 4233dd









BUILDING: 100

So teary eyed STILL this morning after that magical performance from our itsy bitsy Freddie & gorgeous JD in Neverland... Thank goodness Brenda had the foresight to bring a box of hankies... The girl next to me jested she wouldn't need one and then halfway thru the film I almost had to use my brolly for protection... big sobs all around and not just the

females in the theatre!!!..

Thank you production for organising such a treat after work... Can't quite get over Freddie... he was only 8/9 when it was made... u'all HAVE to go see it!!

First up today... on our hairy oompa for a quick shot we thort... till it

developed an arm problem... but Neil & his hairy men finally sorted it out and we shot that without too much of a mishap..

SC 9 UPDATE: B cam went up to BACKLOT to line up for scene 9... wide shot of the Wonka candy store.. which was shot during the afternoon via cable link video back to E stage!!

Then we reversed onto the gangwhilst U/Water cam being prepared for scene 96 in the GOBSTOPPER TANK..We finished cover on the gang for A97 at 11.45... then went across to the tank...

"I could really do with a round of boxing"



Name: Helen Christie Dept: Animatronics

Fig. INV. 0045





"I fancy a good round of boxing"

MODEL SPEC:

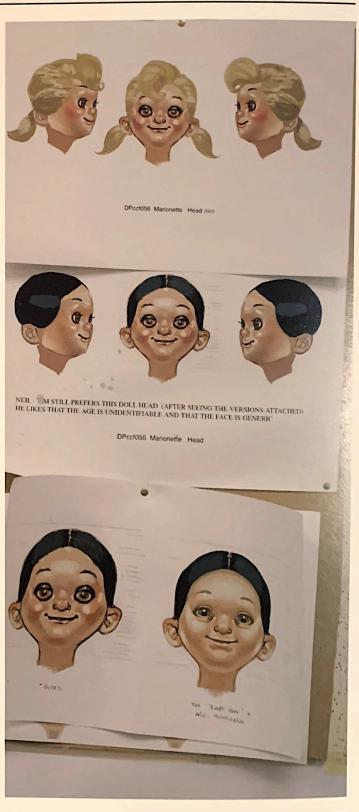
C/gt 356 o 7000 Hz ± 500 g pk N/A -95 to +490 °F side 5-44 7.9 gm charge mode 1.40, 1.47 A71 10 pC/g to 7000 Hz ± 500 g pk

A71 10 pC/g to 7000 Hz \pm 500 g pk N/A -95 to +490 °F side 10-32 22.7 gm charge mode 1.40, 1.47 side cable 4 gm 1.36, 1.43

+2° °F4-

pin 4 gm 1.37, 1.43

Side | cable 1 gm 0.25 in cube 1.36. 1.43356A24 10 mV/g 0.5 to 12k Hz







BUILDING: 07

ROOM NUMBER: 250,000A

8.0. The Candy Store

8.01. Editors 8.02. VFX

8.01. Editors

Department terms

"It's alright we'll fix it in post"





PICTURE KEY:

01	Chris Lebenzon - Editor
----	-------------------------

02 Lisa Thompson - Editorial Runner

03 Emma Gaffney - Asst. Avid Editor

04 Mark Sanger - VFX Editor

05 Joseph J.C Bond - Pre-visualisation Editor

06 James Winnifrith - Asst. VFX Editor

DZ Julie Saegert - Editorial Asst. Apprentice







"My team consists of 4 hardworking people who all have specific jobs. Its a pleasure working with each of them as they've made my job easier and more enjoyable."

Chris Lebenzon Nov 2004







Things we liked:

The Tuck Shop Marks Jelly Babies Friendly Crew Members Seeing Derek Every Morning!

Things we didn't like:

(as much) Early Morning Starts No Lunch Breaks

"My favourite part of the shoot was having to watch 34 passes of Deep Roy doing Pelvic thrusts"

Mark Sanger, Nov 2004



Day to Day







buj to buj				
1.		Dailies are telecined into Hi-Def		
	2.	Preping dailies for screening		
	3.	Screen for Tim before he goes to set		
	4.	Syncing dailies in Avid		
	5.	Loading video tape at lunchtime, from the morning shoot		
	6.	A visit from Tim at lunchtime		
	7.	A visit from 2nd Unit at lunchtime		
8. Making DVD's for producers		Making DVD's of the days shoot for producers		
	9.	Preping dailies ready for editor to cut & sending dailies to Burbank via FTP link		

PICTURE KEY:		
01	James Winnifrith - With his new friend	
02	Chris's Angels	
03	Emma Gaffney - Relaxing	
04	13 hours a day!	
05	Mark & Chris	
06	06 Tim's Mug – Very Important!	







8.02 VFX

"Visual 'D' fects"

"Where's Nick"

Everyone in VFX, Nov 2004

Day to Day

A typical day within our department consists of breaking down a sequence and then distributing a zillion copies to the rest of production (no saving trees on this movie!) Running to find Nick Davis who himself is running between 3 stages supervising all the VFX (What do you mean you can't be in three places at once Nick?!) Grabbing (free!) lunch in Charlie's Cafe whilst trying to discuss the aforementioned VFX breakdowns with the adorable AD dept. (and anyone else who's interested). The hardest part? Being in post-production at the same time as everyone else is still in production!



Title: Nick Davis Dept. VFX Supervisor

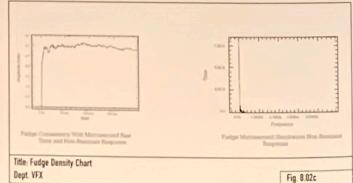
Fig. 8.02a





Title: Close Up Dept. VFX

Fig. 8.02b





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01	Mike Woodhead - Matchmover	
02	Nicholas Atkinson - VFX Co-ordinator	
03	Zebedee Massey - Matchmover	
04	Nick Davis - VFX Superviser	
05	Nikki Penny - VFX Producer	
06	Gina Willis – VFX Co-ordinator	
07	Laya Armian - VFX Co-ordinator	
08	Chris Shaw - VFX Supervisor	

"I don't suppose you have a spare million we could borrow?!.. go on!"

Nikki to Patrick, Nov 2004

Members of staff

MUM & DAD	Nick Davis - VFX Superviser Nikki Penny - VFX Producer		
THE KIDS	Laya Armain - Co-ordinator Gina Willis - Co-ordinator Nicholas Atkinson - Co-ordinator		
THE COUSINS	Chris Shaw - VFX Unit Supervisor Mark Sanger - VFX Editor Zebedee Massey - VFX Match Mover Mike Woodhead - VFX Match Mover		
THE 2ND COUSI TWICE REMOVE			

CORE VFX DEPT ON CHARLIE FROM JAN/FEB 2004 TO JUNE 2005

Ingredients

Only the finest ingredients were used in this production to bring to you a skillful blend of exotic flavors and exciting textures to give you that special, tingling sugar-rush that only premium eye candy can give you.

Davis All Sorts

Rich and smooth and uncommonly good, this all round family favorite is a fine selection but never fails to surprise! Whether you are in the mood for the sweet tang of attacking squirrels or the refreshing bite of flying Glass elevators, this is the treat for you! Now with less added mobile-reception!

Penny Chews

And penny wise! These jasmine scented tasty treats are made almost entirely of air so will keep you in trim and your production budget in check! Manufacturers warning: May cause irritation if mixed with Editorial Edibles or SFX Snacks.

Gina Hard Core Rock

Really, actually made from real essence of kittens and flowers and sugar and spice and children's laughter and summer breezes.

Armian Delight

Multi-tasking, multi-tasking!
You think its Strawberry then POW!
It's Lemon, then POW! its 50 compiled colour printouts with CDs, then POW! it's motion control! POW! its a green plastic frog squirting water all over your laptop... A real wizz!!

Chris Cubes

Like Cola Cubes only more complicated - a subtle blend of massive computer controlled, two-ton robot arm and acid wit ...and snoozing. May cause dizzying binary headaches if over used or annoyed.

Atkinson Arabica All-nighter

If you have a big mouth then you need a big gobstopper! Mainly made from coffee flavored coffee beans, crushed, filtered through some coffee and added to a coffee syrup made from 100% real coffee. May affect your attention sp...

Woodheads

They look like wood, they taste like wood, they are wood! The original and only wooden sweet - now with realistic carved features. Ahh the memories! Ahh the splinters! Buy one pack, get 27000 commemorative LED's free!

Massey Masticators

You too can chew on and build up a splendid pair of cheeky choppers that will help you win friends and influence people by relentlessly charming them into submission submission.

And for that finishing touch, liberally sprinkle your production with post production hundreds and hundreds of thousands

Framestore CFC - May contain nuts. and squirrels.

Moving Picture Company -New instant Oompas! Just add 809 passes of Deep Roy.

Cinesite - Get that full sweet movie flavor, only in miniature!

"What do you actually DO

Most asked question, Nov 2004

WONKA™ WORLDWIDE, INC

Fig 003. Interior

MLE	DATE:
Candy Store	June
DRAWING NAME:	LOCATION
Interior Sketch	Street
DRAWN BY:	SCALE
N/A	N/A



Title: Interior of Wonka Store Dept. Wonka Store

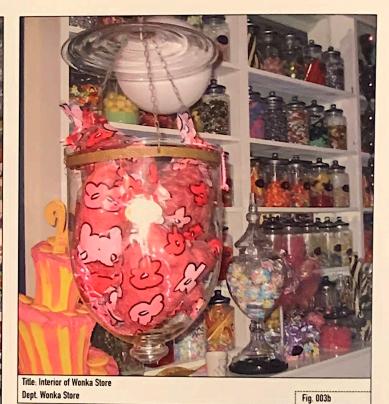




MILK CHOCOLATE CAUNCH

WORLD FAMOUS CHOCOLATE







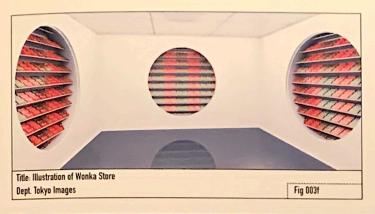
Title: Interior of Wonka Stor Dept. Wonka Store

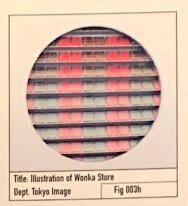
Fig 003c

We shot tracking shot on GRANDPA JOE... inside the candy store which is LIT FOR SUN...but outside it is still overcast... so we can't complete it... SO WE ARE LEAVING 2 SHOTS FOR 2U POSSIBLY to shoot on a SUNNY DAY.. (see pick up list)...

At 15.20...we moved to 007 STAGE to shoot the WIRE SHOT for scene A146...which 2U had set up yesterday and tested.

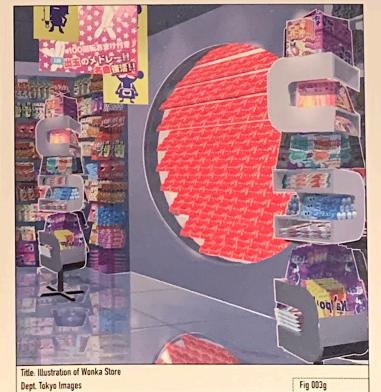
Oooo errrr!! we did quite a few takes and quite a few prints but not sure that teebee was happy with it. We have shot a safety take without Deep or hillock in fg so that we can shoot part at a later date if need be and the least said about this afternoon, the better... End of WEEK 12!!!













BUILDING: 09

ROOM NUMBER: 83,56489

9.0. The Nut Room

9.01. Costume

9.02. Stunts

9.03. Action Vehicles

9.04. Animal Handlers

9.01. Costume

	No. of Staff:	30
	m of Fabric:	9000
7	Gallons of Washing Liquid:	160
	Number of Coat Hangers:	9000
	Kg of Dyes:	200
	Number of Italian to English Dictionaries:	1
	Who's In Charge Here?	Gabriella Pescucci



	Chocolate Coating Temperature * Accelerometers									
FROSTING PRODUCT	MODEL	SENSITIVITY	FREQUENCY RANGE (± 10%)	AMPLITUDE RANGE	RESOLUTION	TEMPERATURE RANGE	CONNECTOR	WEIGHT	REF	
	320C18	10 mV/g	1.5 to 18k Hz	± 500 g pk	0.01 g rms	-100 to +325 °F	top 10-32	1.7 gm	1.80, 1.84	
	320C15	10 mV/g	1.5 to 18k Hz	± 500 g pk	0.005 g rms	-100 to +325 °F	side 5-44	2 gm	1.80, 1.84	
	300A12	10 mV/g	10 to 10k Hz [1]	± 250 g pk	0.002 g rms	-100 to +500 °F	top 10-32	5.4 gm	1.83, 1.88	
	320C20	10 mV/g	1.5 to 10k Hz	± 500 g pk	0.006 g rms	-100 to +325 °F	top 10-32	6.5 gm	1.83, 1.87	
	352B30	10 mV/g	10 to 6000 Hz	± 500 g pk	0.004 g rms	-65 to +250 °F	top 10-32	7 gm	1.83, 1.87	
	320C03	10 mV/g	0.7 to 9000 Hz	± 500 g pk	0.005 g rms	-100 to +325 °F	side 10-32	10.5 gm	1.80, 1.84	
	320C33	100 mV/g	0.7 to 6000 Hz	± 50 g pk	0.0003 g rms	-100 to +325 °F	side 10-32	20 gm	1.81, 1.84	

NOTE: [1] Frequency range specified is ± 5%

Fig 009. Costume Department



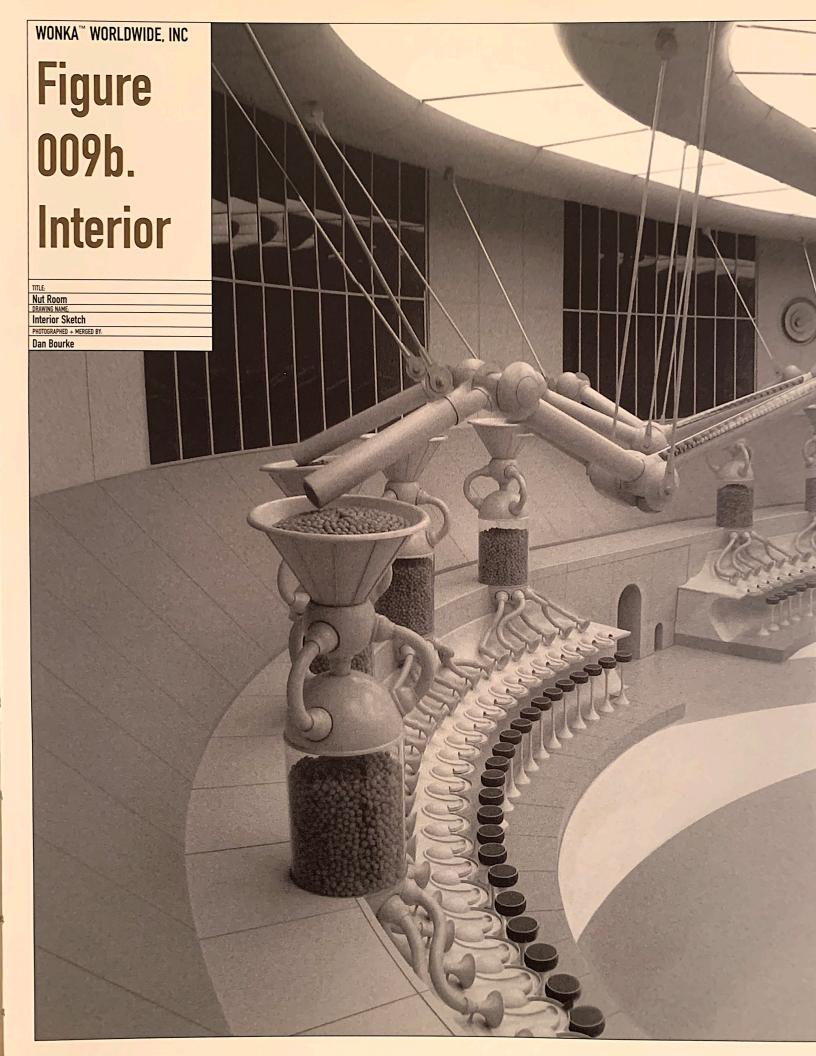
01	Sam Whent
02	Justine Warhurst
03	Nadine Powell
04	Steven Gell
05	Sandra O'Toole
06	Liberty Kelly
07	Katie Buckley

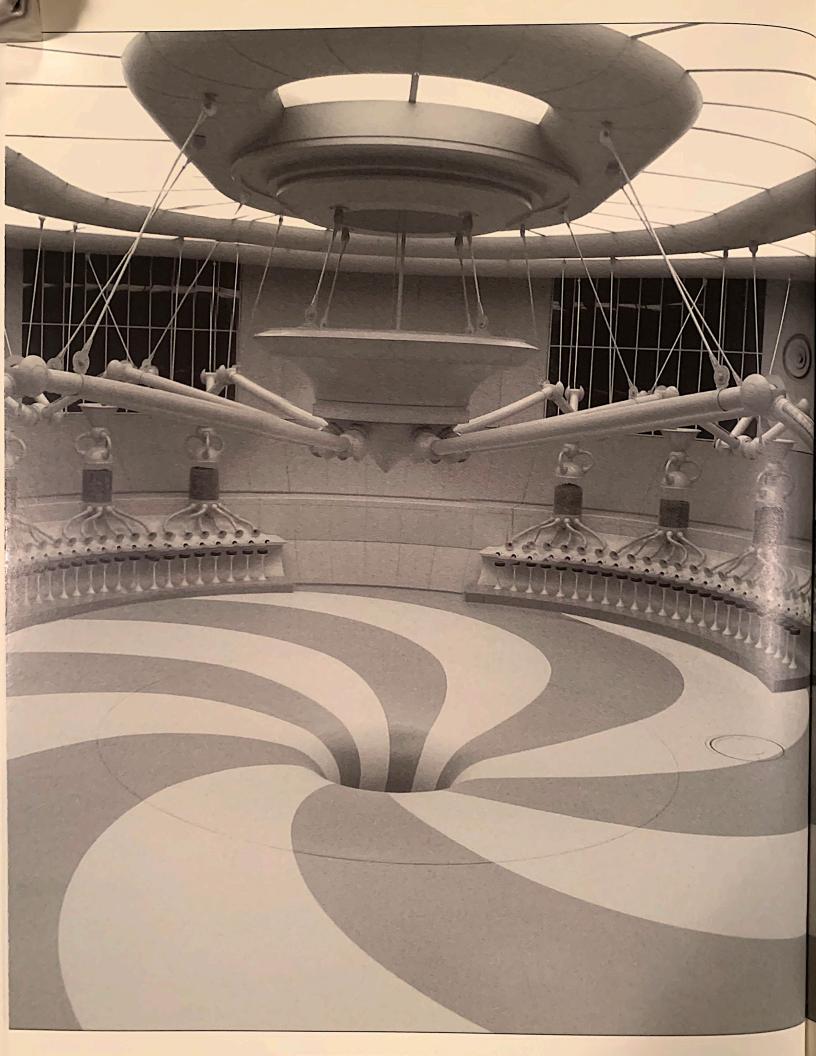
08	Jessica Scott Read
09	Clara McCardle
10	Massimo Cantini Parrini
11	Tom Sanderson
12	Jacqueline Simpson
13	Pernilla Linofors
14	Lizzie McKenzie

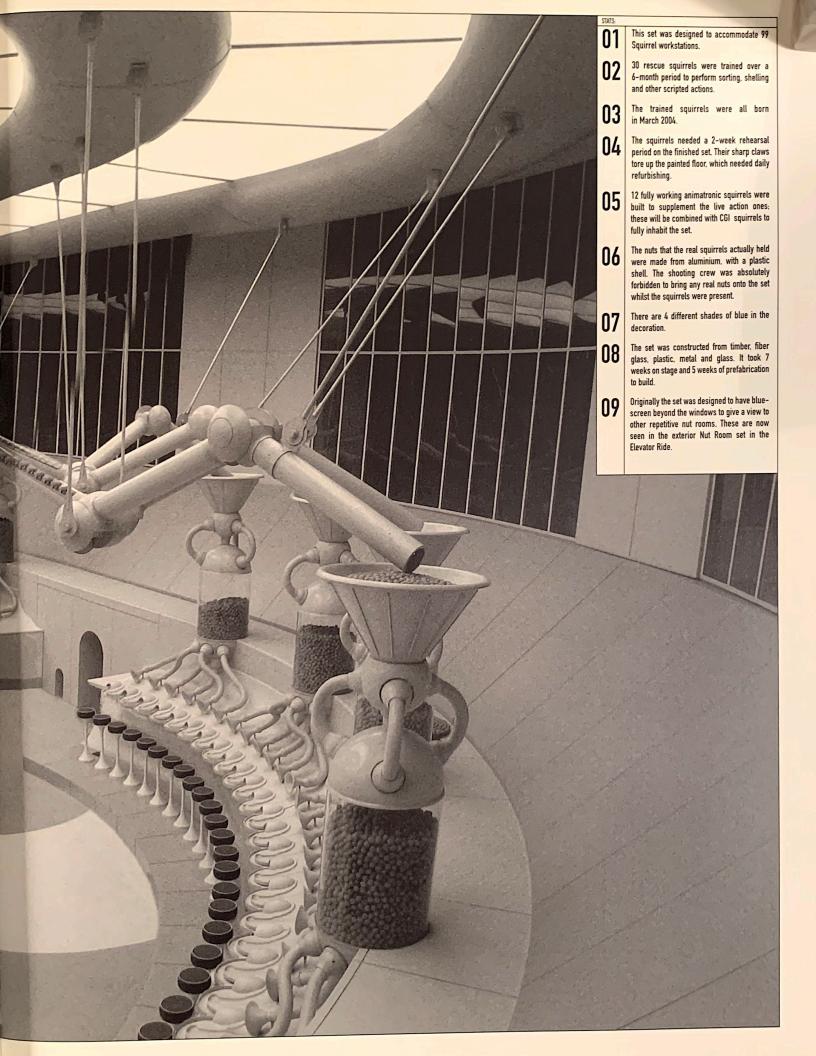
15	Dominic Young
16	Adam Roach
17	Lizzie Dann
18	Carolyn Hunter
19	Brendan Handscombe
20	Georgina Sayer
21	Charlotte Child

22	Rosie McArthur
23	Lindsay Pugh
24	Stine Knudsen
25	Gabriella Pescucci
26	Thomas Hornsby
27	Lucilla Simbar
28	Chartie Sadler









Have to bring you up to date on last week's news...we have to say bibi to a NORTY NORTY NORTY person doing the page 1 unmentionable... o dearie me... must have had a major brain fart... could happen to anyone really! Person concerned was outta here b4 you could say flipflop!

Then a gloriously hot weekend with the FULL MOON... Wowl howl... they

launched a space ship today going to Mercury which will take 7 WHOLE YEARS just to get there!! Imagine that...

First up... shooting the group on the boat as it moves down the river... Picking up from where we had left off on Freitag. Starting off with close shot of Charlie & then Grandpa Joe.. Then going wider on all the gang... until 11.35 ish...we then turned

around onto the kids turning to look at us... and shot the wide shot until lunchtime...

After lunch...going closer on the speaking kids Veruca, Violet and Mike... which we finished at around 16.45. We then lined up for scene 94 with the boat going into darkness under the bridge... and shot 2 shots favouring Wonka G Charlie G

Grandpa Joe... & we will continue with this scene tomorrow first up...





Day to day.

Where were the Costume Department in the Chocolate River Room?

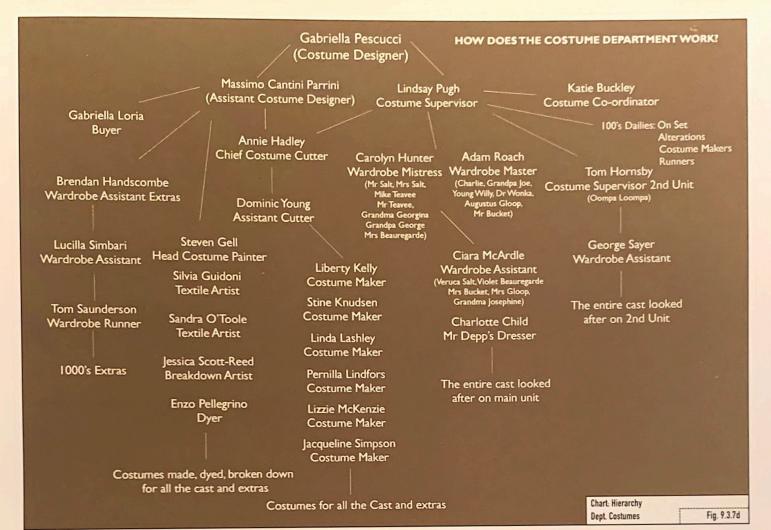
Derelict in their duties? Asleep? Nowhere to be seen or heard!

But...round the sides, lurking in the shadows with screaming headsets plugged into bleeding eardrums, wide eyed, staring into secret monitors, heads subconsciuosly outstretched to adjust an ethereal collar that cannot be reached, they were there.

An invitation, uh, who me? Ok. I'm going in. Find the entrance, the long walk across the pristine green grass, the accusing glare of unknown set dressers, am I going the right way? Red and white tape... a familiar face, nod to Charlotte, our man on the inside, a few more steps. Ahhh.... the first assistant...who has already fixed it. Clear the set, CLEAR THE SET, SHOOTING!

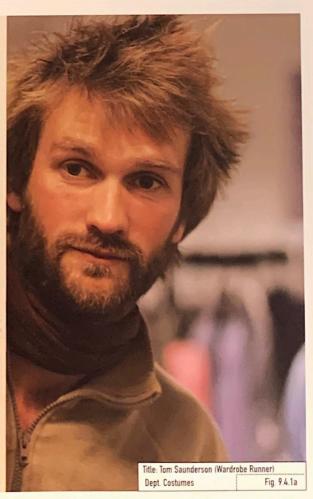
__Anyone want anything from Craft? Gabriella Nov 2004

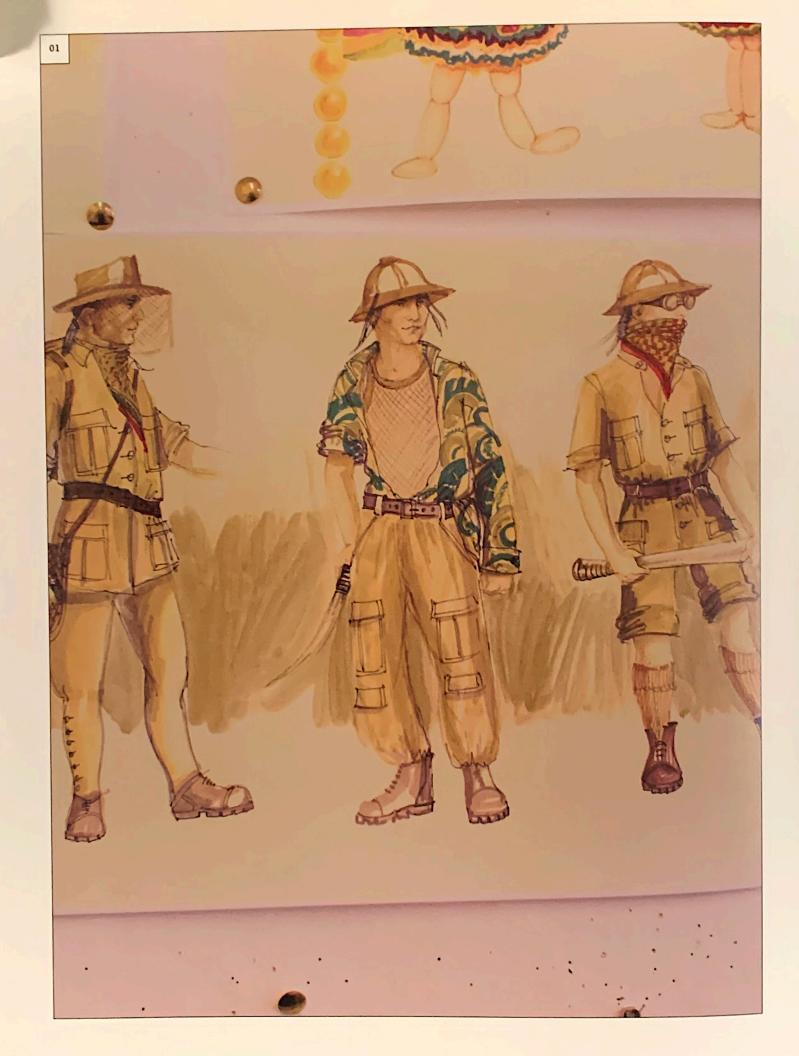






CROWD
COSTUME - MALE







what a thing costs.

costermonger n. (old use) pe
selling fruit etc. from a barro
the street.

costly a. (-ier, -iest) expensive
costume n. style of clothes,
that of a historical period;
ment(s) for a specified activi
cosy a. (-ier, -iest) warm and
fortable. —n. cover to keep a
pot hot. cosily adv., cosines
cot n. child's bed with high s
cot death unexplained death
sleeping baby.









01	Putting Agustus Gloops Shorts Together
02	SHOES!!!
03	Costume Rails
04	It's not just people you know
05	Development Drawings



PICTURE KEY:

01	Gabriella Pescucci (Costume Designer) + Massimo Cantini Parrini (Asst. Designer)
EVENNESS:	

The Costume Dept out of Costume

03 Dominic contemplating...

04 Carolyn Hunter

05	Costumes in Storage
06	Liberty Kelly
07	Lindsay Pugh
08	The End?



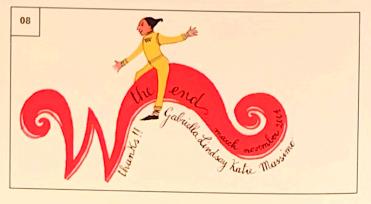












stauts

9.02a.

"...It's quite simple really... if you want it to look life like - use real people." Stunt Man November 2004





-1-

There were just 2 of us on the show from start to finish, myself as the Stunt Co-ordinator and my assistant Paul Hornsby.

Under our wing, we also had the wire flying riggers Bob Schofield and Johnny Fell who worked with us setting up all the various rigs to make the kids fly, fall down holes, roll like blueberries and fly though space on journeys as miniaturised boys. As well as this, we looked after Deep in his many guises and have flown him, had him dancing on platforms above the ground, being dragged through and under chocolate and all the other undignified processes he had to go through.

Philip Weigratz who played Augustus Gloop could neither swim nor even put his head under water when he came to us. Paul had to get into his wetsuit and show Philip bit by bit and build up his confidence until he was comfortable in the environment. Tina Maskell (a female stunt performer) was his stunt double and had to endure a 3 hour prosthetic makeup job prior to being thrown in the chocolate. She had been one of the apes on 'Greystoke' 20 years before when she had spent many hours on set in an ape suit climbing around the tree tops. Our job was more uncomfortable!

Mike Alexander the animal wrangler and his girls were collectively known as 'squirreland'. We provided various female doubles for Julia (Veruca) who were prepared to have 20 or so squirrels run up their legs, up their skirts, up their torsos and finally over their heads. I tasked Mike with the job of doubling Mr Salt when he is pushed down the 'bad nut hole'.

9.02b.



"What... are you guys nuts???."

Stuntman November 2004



We had many amusing hours watching a particularly aggressive squirrel called Bree, running up behind Mike's bent over form, leaping onto and off his backside, whilst Mike then fell down the mattress equipped nut hole to gales of laughter from all and sundry.

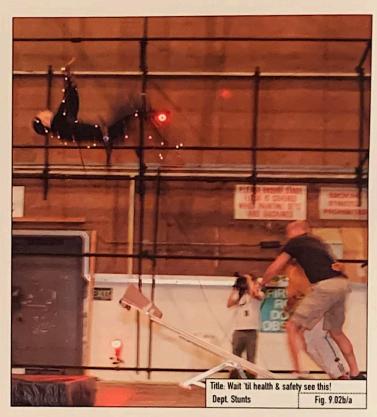
- 2 -

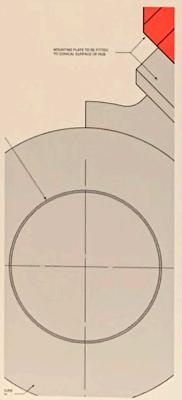
A martial arts teacher and stunt woman Eunice Huthart (normally Angelina Jolie's stunt double for the last 5 years) was hired to teach Annasophia (Violet) some moves for the Violet's opening sequence when we see her beating the crap out of a couple of instructors. Annasophia rose well to the challenge and very quickly got the hang of kicking the two stunt boys around and really seemed to enjoy herself. We then had to do a lot of work on the various stages of the expanding blueberry costume which required Annasophia being suspended by a wire from the roof whilst being strapped onto the front of Phil Woodfine from the animatronics department. They were then placed inside a blue membrane which was then inflated from the inside by a fan arrangement. Strange business...!!

We had many sessions with Jordan on wire rigs flying through the air at various speeds. The hardest thing was trying to prevent him from laughing in sheer delight at the experience, whereas, in reality, he is supposed to be rather frightened and in a peculiar environment.

We interviewed several contortionists to double for Violet after she is brought back to normal after being a blueberry. We finally found a very short (but stocky shouldered) girl from the Moscow State Circus called Karina who brought half her family with her as chaperones. At the same time, we had a team of acrobats in the motion capture stage with one stuntman Nicholas Daines doing double back somersaults off a teeter board to replicate the Oompa's bouncing onto and off the blueberry.

For Mr Salt's extended fall down the nut chute, we had to set up a high fall from the top of the 007 stage into an air bag which was then draped over with green chromakey (spelling?). Slightly unnerving for the stunt double Dave Cronnelly who was then unable to ascertain that the bag was still inflated under it's vis fx green covering. He trusted me when I told him it was all OK!!!



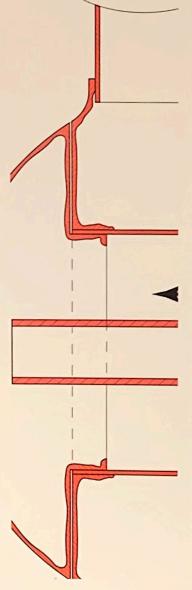


- 3 -

For the night messengers scene, I had to have 10 stuntmen in for a day to rehearse formation driving on rather ancient French mopeds called Solex's. After the initial day, we had them behaving like a precision motorcycle display team with the exception of a number of the machines breaking down. These were then removed and later had their engines completely rebuilt, as we knew we would only have one stab at it on the night. All went well.

We've had to make body moulds for Annasophia which are then mounted on a kind of spit roast arrangement for some cgi shots. Once she is locked in to the body mould, she cannot move and has to be especially nice to us not to tickle her nose or the soles of her feet!!

Sadly, we were not tasked with the job of flying/dunking/or any other tortuous pursuits for Johnny Depp although I know he would have taken all that in good heart. A gentleman is Johnny!

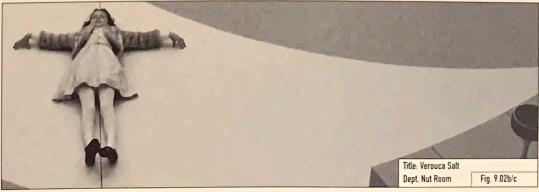




PICTURE KEY:

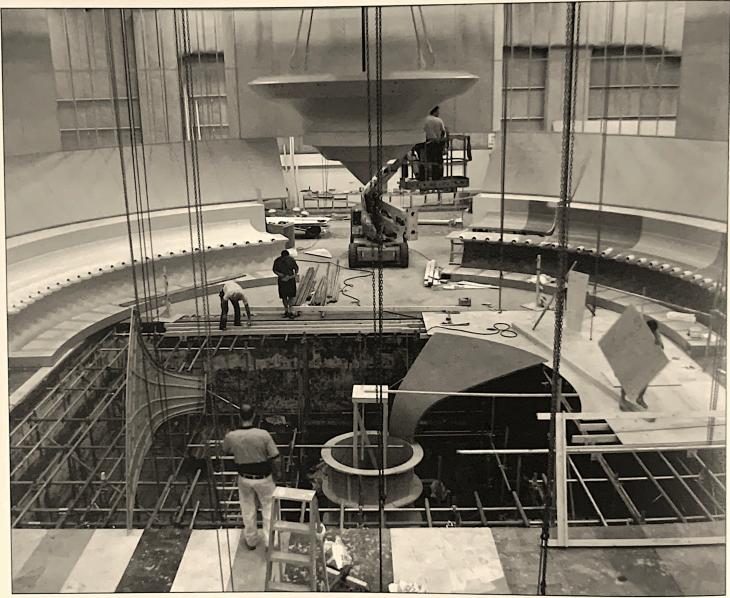
01 Paul Hornsby - Stunts Asst.

02 Jim Dowdall - Stunt Co-ordinator



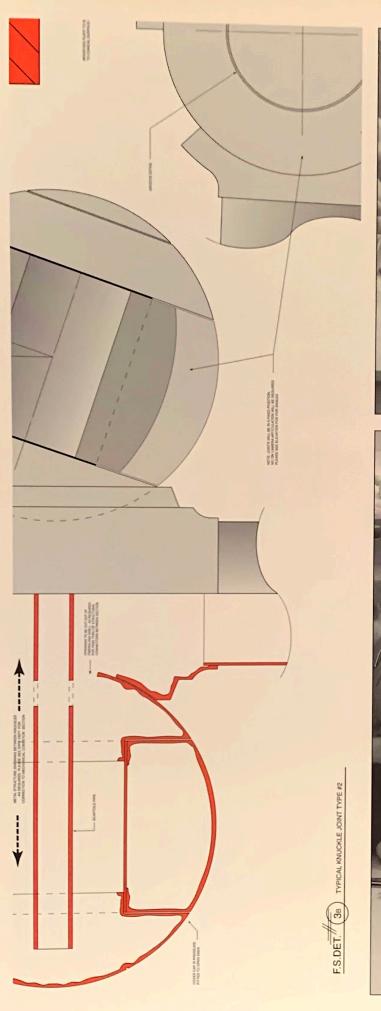
















9.03. Action Vehicles





PICTURE KEY:

01 Jon Sewell

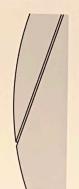
02 Steve Cole

03 Nick Butcher













9.04. Animal Handlers

"Wild thing....
I think I love you....
But I wanna Know for sure..."

"Animals are just like people... only furrier."

Animal Handler, November 2004

"Charlie and the Chocolate Factory" was a great experience for all of us. The squirrels were crazy and it was great to see them develop into film stars. Okay, so maybe working with livestock can be smelly, but we enjoyed every minute of it. From lifting a cow with a crane to shearing and spraying the sheep. We loved working with Tim and all of the crew were great. Big thanks go to everyone who helped with the animals.

Love from the Animal Department Birds & Animals UK - 07977999199

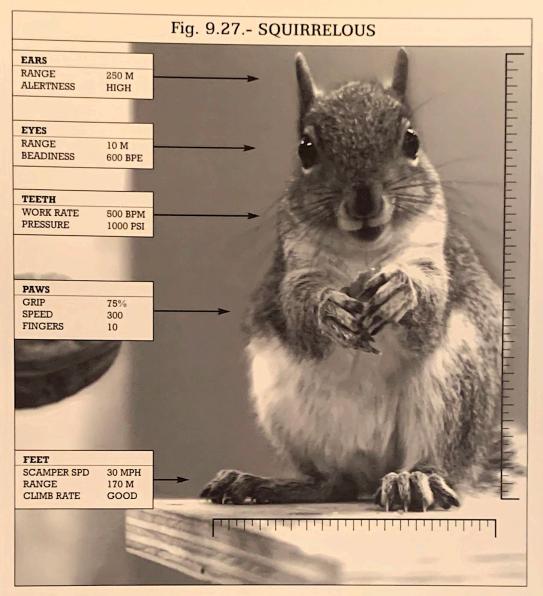
- 01 Joanna Vaughan Animal Trainer
- 02 Sally Sonsa Animal Trainer
- 03 Micheal Alexander Head of Dept.
- 04 Dea Kristensen Animal Trainer
- 05 Gwendolen Griffiths Animal Trainer

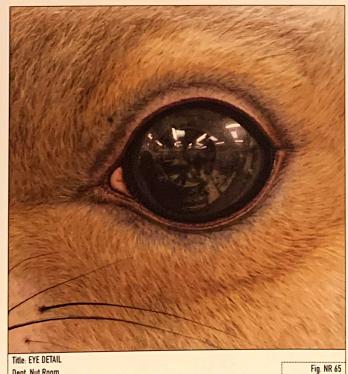


Background & Operation Instructions

- Squirrel's belong to the order "Rodentia". with 1650 species, it is the largest group of living mammals. It also comprises forty percent of all present day mammal species.
- 102 There are over 300 species of seven families. They include the tree squirrel ground squirrel and flying squirrel Plus many squirrel-like mammals such as the gopher, ground hog and prairie dop.
- Squirrels are the most active in late winter, when the mating season begins. The males will chase a female, as well as. chase off other suitors. This ritual of chasing occurs through the trees at top speed. While they perform some of the most breathtaking acrobatics imaginable.
- The period of gestation varies from 133 days in the smaller species of pine squirrels, up to 60 days for the larger species such as the common grey and fox squirrels.
- Squirrels are usually born in the early spring. The average litter consists of four. This varies with climate and location. A second litter can occur in mid summer, if there is an adequate food supply.
- Female squirrel will choose the strongest male during mating season, but is unlikely to breed with that male again. This is natures way of reducing inbreeding and to preserve the species.
- A baby squirrel weighs approximately 07 A baby squirrer weights upported one ounce at birth, and is about one inch long. They do not have hair or teeth, and are virtually blind for the first six to eight weeks.
- Grey squirrels come in many colours.
 Shades of grey are the most common followed by shades of brown. There are also pure white and pure black squirrels. but both are variations of the grey squirrel.
- The common Red squirrel can have an all black coat. While the Kaibab squirrel has a black body with a white tail. Both are found in coniferous forests.
- In the summer squirrels are most active 10 In the summer squared to two to three hours after sunrise, then they'll rest in the afternoon. Resuming activity again two hours before sunset. The squirrel will retire to its nest well before dark, and will rarely leave the nest in the dark. In the winter, the squirrel will complete its activities between dawn and mid-day and will remain in or around the nest until the next day.
- During winter storms, or severe cold, the squirrel may not leave the nest for days. But, the tree squirrel does not hibernate!
- An adult squirrel normally lives alone. But will, in severe cold, share its nest with other squirrels to conserve body heat. Once the temperature rises, the guests will be on their way.
- Squirrel's eyes are located high, and on each side of their head. This allows them a wide field of vision, without turning their head.
- The grey squirrel's diet consists of nuts, seeds and fruit. It will eat bird eggs, bugs. and even an animal carcass if there is no other food source available.

Dept. Nut Room







9.04. Animal Handlers





"Each of these dogs genuinely know that they were born to be stars."

Animal Handler, October 2004



BUILDING: 2055

ROOM NUMBER: 99, 191FS

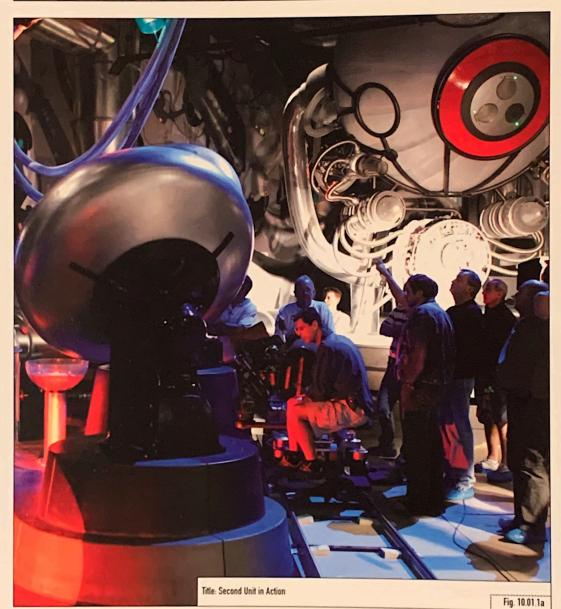
10.0. The Factory Yard

10.01. Second Unit

10.02. Bluescreen

10.03. Choreography & Voice

10.01. Second Unit





Name: Tim Wooster Role: Camera Operator

Fig. 10.01.2d



Role: 1st A.D. 2nd Fig. 10.01.2b



Name: Steve Costello Role: 2nd Unit Gaffer

Fig. 10.01.2c





Role: D.O.P. 2nd

Fig. 10.01.2a

Jonathan Taylor

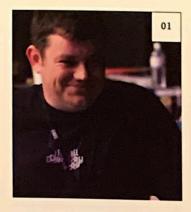
I soon realised, having accepted the role pf DoP, that Charlie and the Chocolate Factory was going to be no small undertaking. The principal DoP Philippe Rousselot and I decided for purposes of continuity that I would oversee both the main plates for the four Young comparation. four 'Oompa songs' and the separate elements that form the comps and sequences shot by the Second Unit and Bluescreen Unit respectively. Operating in several places at the same time would not have been possible without the skills and support of what has been an excellent crew on all units concerned. As well as thinking the entirety of both crews, I would like to extend particular gratitude to the Camera Operator Tim Wooster, the Gaffer Steve Costello and Key Grip Kenny Atherfold, whose professionalism made this production run very smoothly. Overcoming the logistical problems of filming four songs performed in the Chocolate Room, TV Room and Nut Room threw up many new challenges which I feel not only brought the best out in all departments. departments but turned the process into a very interesting, stimulating and very memorable production. It has been a truly remarkable experience to work along side Tim Burton and a pleasure to watch the vision being turned into reality by the artists of Philippe Into the Philippe Into the Artists of Philippe Into the Philippe Into th the artistry of Philippe. I wish the film all the best and hope that the result will far exceed the success of its classic predecessor



10.02. Bluescreen Unit

"250 Gallons of blue paint"

Neil Kingsby	Gareth John	Andy Shields	unknown employee	Gary Blowfield	Jody Eitham - SFX	Chris Shaw	Tori Willians	Kizzy Barton-White	unknown employee	Emma Meaden	Karen Thompson	Julian Littman	Fran Jaynes	Jay Mallet	Carol Robinson	Paul Laffey										
		9		te	8	春日	ā	9	E ±	***	0	•	6	•	•	2	•) g	+		in the second se			•	56	
Bluesc	creen Cr	ew Shot	De	C2004SD ppt. Blue g. 9.5315					Tom F	Dee	Mauri	Malcolm V	Sama	Martin	Lee	Steve	Mark	unknow	Will	Vic H	Dann	Tony	unknow	Paul	unknow	John
									Tom Hornsby	Deep Roy	Mauric Jones	Malcolm Woodbridge	Samar Pollit	Martin Goddard	Lee Shelly	Steve Rogers	Mark Hopking	unknown employee	Will Booker	Vic Hammond	Danny Roberts	Tony Gardenas	unknown employee	Paul Wheeldon	unknown employee	John Gamble







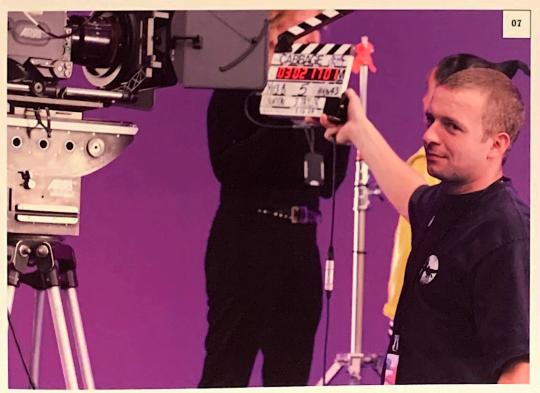






"Blue is the colour of illusion"

A bluescreen is used when you need to have something, such as an actor, appear to be in an environment which can't be filmed. We would film the actors in front of a big screen which is blue, (a bluescreen). then using special techniques, we could remove all the characters off the blue and place them onto any other backdrop we wanted, be it normal space or inside a nebula, or in front in the hold, if we wanted we could even put them in your grandma's house. You can really use any colour, a strong blue is a common choice as it doesn't often clash with other colours that are being filmed. The main thing to be aware of when shooting bluescreens is to have no other blue in the shot.



110	TOTURE RET:				
01	Will Booker				
02	Paul considers the possibilities				
03	Samar of the Greenscreen Unit				
04	Kizzy Barton-White				
05	Gareth on Boom				
06	Deep Roy overseeing the Bump-In				
07	and ACTION!				

10.0.3. Choreography & Voice

"We will dance in front of you, shout at you, count at you and never, ever leave your side. EVER."

The Choreography Department are proud to advertise their new venture:

"Oompa-Loompa Boot camp"

Yes, you too can become an Oompa-Loompa! Sign up for our strenuous (yet rewarding) 10-month course.

That's right, if only you can learn all the Oompah skills, including:

How to dance on a gantry 10 feet in the air wearing glasses that make you blind. How to run up an oversized hill (think Everest) on slippery grass in ballet shoes for four days.

How to wear P.V.C. with aplomb and throw heavy props covered in KY jelly (especially Fish).

Plus the ancient art of never blinking in shot (even when immersing yourself in freezing chocolate).



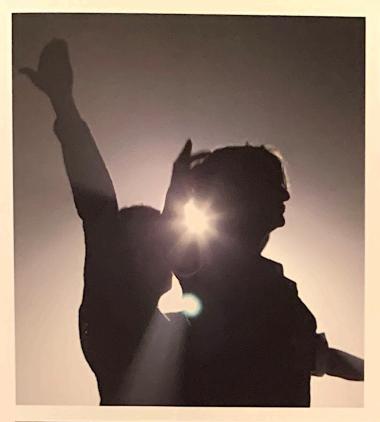
Fig. 10.01.2e



Dept: Coreography

In order to be a fully qualified Oompa, with the ability to play 2,473 matching versions of yourself, we will teach you the following disciplines:

Skipping, whipping, diving onto boxes, bass guitar, left handed bass guitar, lead guitar, drumming (kit, Bongo's, Gamelan & Timpani), Maracas, keyboard, swimming – underwater, swimming – over water, mountaineering, hair cutting, harvesting (especially pruning & Topiary), how to walk in high heels (Doris), motion capture, facial torture capture, Pilates, rowing, news reading, cooking, attacking children with a big knife in a shower, oh and a bit of singing and dancing.



PICTURE KEY:

Francesca Jaynes (Head Choreographer) at work with Deep Roy

Deep Roy. Jane Karen (Lip Synch. Voice Coach) + Julian (Music instructor)

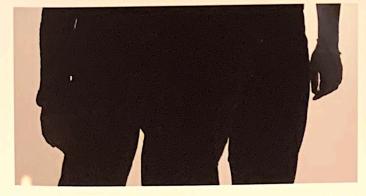
Disclaimer:

We would categorically like to deny any involvement with the following injuries sustained by Mr Deep Roy during the Mar-Dec 04 course: Burst blood vessel in eye, cheek abscess, leg abscess, knee strain, tailbone injury, calf repetitive strain injury, blistered finger, blistered hand, blistered feet, shoulder strain, extreme fatigue and stress. The Choreography Dept. would also like to take this opportunity to deny the rumour that we are planning to abduct Mr Deep Roy and attempt to sell him on eBay once the film is released. This rumour is totally untrue. but if anyone has a bid over £50...

"Jesus...Help ...Get Me Out Of Here!"

Deep Roy, 2004

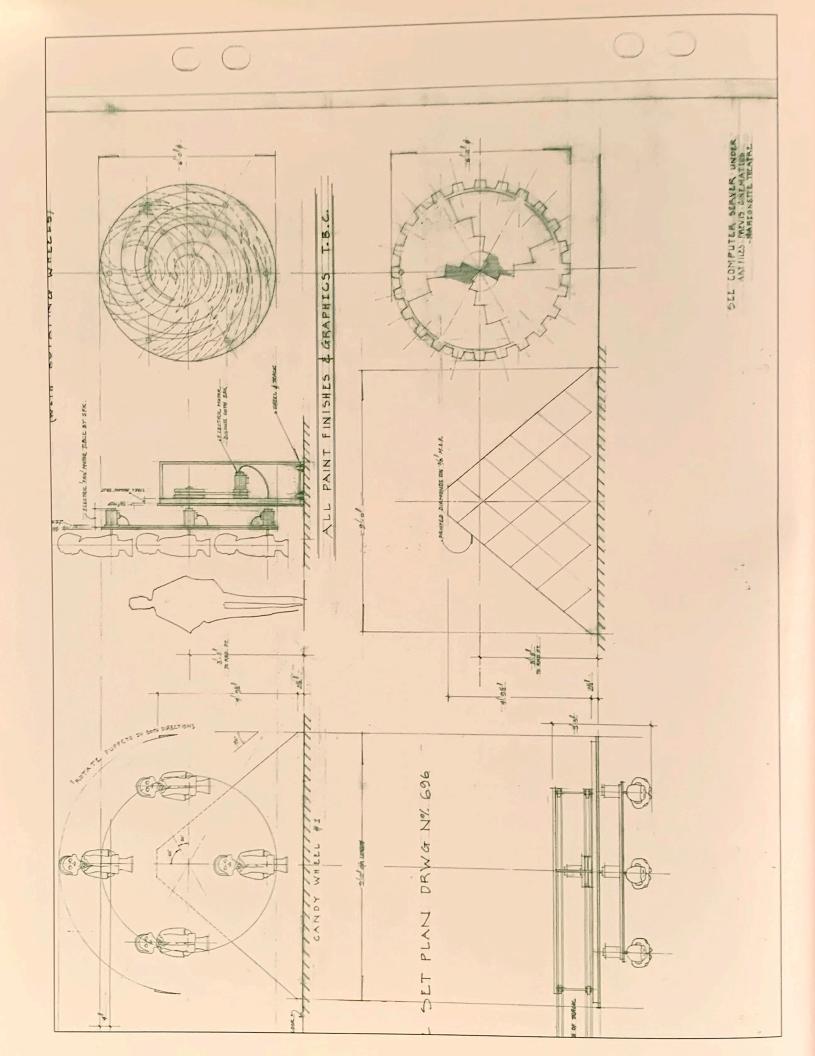






Dept: Voice

Fig. 10.01.2f



ROOM NUMBER: 264,000RB

11.0. Rail Depot

11.01. Location

11.02. Transport 11.03. Catering 11.04. Craft Services

11.05. Fire Department, Health & Safety

11.06. Medical

11.07. Tutors

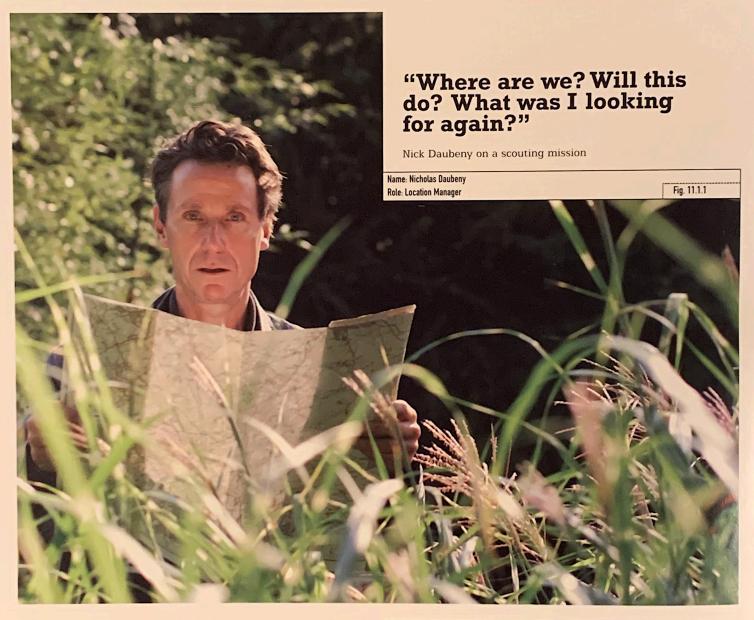
11.08. Unit Management

11.09. Facilities

11.01. Location

It's all about one thing....

"Location
Location!"







11.02. Transport

Do's and Don'ts of a unit driver

Remember you are a driver.

That you are paid to drive.

You are paid well for what you do.

You're welcome to quit (didn't like you anyway).

That you are not the film director.

That you may like the sound of your voice but your passenger may not.

When you dress in the morning remember you are coming to work and not the beach.

Remember to be truthful with your times as there is always someone watching.

If you work the week you must be prepared to do some work on the odd weekend.

If you don't get your cheque Friday, relax as there is always next Friday (you will survive).

You're the man who sits in the front not the back.

Parking meters and a great imagination don't mix.

You're meant to know where your going (except Billy).

Please speak to the point! No waffling or babble.

Don't get too comfortable with your passenger as they won't remember you in 2 weeks.

You're just another back of head.

Helpful drivers will never be short of work.

Doesn't cost anything to be helpful and nice.

Whatever you do today you can do better tomorrow.

I was just about to ring you, or I have just dropped... save the bullshit for someone else.





PICTURE KEY: O1 Danny Jarman O2 Harry Taylor O3 Richard Cain O4 Brian Pitchers O5 Anthony Bishop

11.02. Transport

"Our job is to make sure that everybody gets where they want safe and sound."

Transport, November 2004





01	Chris Cooper - Ssshhh
02	Billy Pidgley - Postcode Billy
03	John Burden - Gypsy John
04	Jamie Burden - Brown
05	Dean Moran - Forklift
06	Danny Jarman – Zidane
07	Chris Hammond - SAS

08	Paul Allen - Taxi Cab	
09	David Skillings - Thrush	
10	Peter Devlin - The Devil	
11	Wiz - Can opener	
12	David O'Connor - Orange	
13	Michael Phelan - Sir Loin	
14	Brian Pitches - Lord Richmond	

15	Micky Richardson - Micky Mouse
16	Graham Peterson – Rabbit
17	Keiron Lineham – Lord Portman
18	Peter Veldhoen - It's good yaah yaah
19	Anthony Bishop - Russ Cain
20	Mark Richards – Slim Shady
21	Freddie Chiverton – Basher

22	Francisco Pinto - Pork & Cheese
23	Phil Knight - Grave Digger
24	Harry Taylor - Mr Gloop

11.03. Catering





PICTURE KEY:

	01	Andy Palfrey - Kitchen Porter	
02		Gary Walker - Kitchen Porter	
	03	Dave Palfrey - Kitchen Porter	
	04	Sophie Aitken - Asst. Head Caterer	
Ì	05	Karen Donnelly - Canteen Supervisor	
	06	Mitchell Brown - Chef	
	07	Ashley Lawrence Hales - Chef	
	08	Vince Jordan - Head Caterer	
	09	Marc Charman - Kitchen Porter	
	10	Susan Humphreys - Chef (Salad Queen)	
	11	Carla Webb – Canteen Asst.	

"We have an IFiT's policy on our food. If it's there you can have it"

Catering, November 2004

11.04. Craft Services

EAT ME

We found a lot of chocolate But we didn't find Charlie. Serving coffees, making tea At the start it was pretty gnarly.

Then the weather turned cold, The job got old "You can't close early" Is what we were told.....

Called "Rocking Kiwis",
"Lazy Girls" Or "Chemical Sisters"
It was our world!

A day in the life of Aaron & Anita

Juice Oranges & Limes for J.C Ask Andrew Cooke to empty waste bowser AGAIN! Order more coca cola for 'Mr Zanuck" Cut more fruit Get "Alright?ed" at all day Re-stock choc supllies Fix Coffee Machines again Make Peter another F*@!achino Move to A.B,C,D,E,J,L,M,S,007 or perhaps the backlot Read our lonely planet guides Cut even more fruit Oh Almost forgot... scrub floor! All in a day's work.







	01	Anita Walsh - Head Barista
	02	Aaron Schultz - Head Barista
	03	Rachel Harrison - 2nd/3rd Unit
	04	Kirsty Potangaroa - 2nd/3rd Unit

11.05. Fire Department, Health & Safety



"Has anybody seen my truck? It's big, red, has a big hose and flashing lights on it..."

Fireman 1, April 2004

Keith Smales

I shall make an attempt at putting a few words together to go with my accident statistics.

When I started my Health & Safety career my manager said, there's more to Health & Safety than asking people to wear their hard hats and safety boots, little did I realise a few years down the line how true that is. As the crews on movie productions tend not to wear hard hats and safety boots, this has given me plenty to moan about.

Although this industry is quite informal dress code wise compared to my last place of work (London underground major project's) the accident stats will stand up to almost any industry in terms of accidents and incidents to the workforce. The crew is a very skilled and able body of professional people which makes my job quite easy, there have been times especially on the construction of the Chocolate Room and Wonka Factory, when accidents did happen, this is partly due to the 007 stage

(chocolate factory) being cursed (or so the rumours go) and the amount of crew taken to build the Wonka factory, and the different trades involved, there was always potential for accidents, thankfully they were far and few between.







01	Mike Barnes
02	Lorne Crawford
03	Don Bonger
04	Cameron 'Buck" Taylor
05	Doug Yates - Health & Safety Officer
06	Keith Smales - Health & Safety Officer



11.06. Medical



	PICTURE KEY: 1 Jeanie Udall - Unit Nurse	
Ì		
	02	Jeanie Udall – Unit Nurse
	03	Nicky Gregory – 2nd Unit Nurse
	04 Julie Burnhm - Construction Nurse	
	05	Nicky Gregory – 2nd Unit Nurse

	Shoot Inventory	
	23 [®]	Plasters – 2300 used 843 of which were Mr Men designs (for construction)
	1670	Pain Killers
	82	Bottles of Eye wash.

"You need
Hot Lemon
& Aspirin
... blah blah
blah ... Cats
Claw... blah
blah blah...
Echinacea...
blah blah
blah blah
blah ... more
Hot Lemon...
blah blah
blah blah
blah blah
blah blah
blah ... Cats
Claw... blah
blah blah..."

The Nurses, November 2004





11.07. **Tutors**



We loved teaching the children on "Charlie", who are all absolutely delightful.

We also loved learning all kinds of fun things from them. What a great 6 months.



- 1 Suzy Scott
- 02 Susan Weeks
- O3 Carolyn Allen
- 04 Zoe Barrows
- 05 Esther Davis





11.08. Unit Management



We enjoyed working with all departments, even the daily beatings by construction (thanks for the Eclairs Ian)!

Our favourite bit was probably the open day as everyone seemed to have a good time.

Thanks to all. P.S In the photo Harriette looks like she's letting one RIP, this is because she is!

DEPT:	Unit Management
NUMBER IN DEPT:	4 1/2
WHAT THIS REALLY MEANS:	A crew of thousands - 4 of us. What chance did we stand?
FUNNIEST MOMENTE	listening to the TRUMPET player of the Mariachi band & watching Simon Squirm under Nik Korda's "How's your girtfriend?" interrogation.
GREATEST CHALLENGE AT THE FACTORY:	Staving employed

01	Simon Wookey - Unit Runner	
02	Sam Sharpe – Unit Runner – Daily	
03	Harriette Allen – Unit Runner – Daily	
04	Andrew Cooke – Unit Manager	

11.09. Facilities

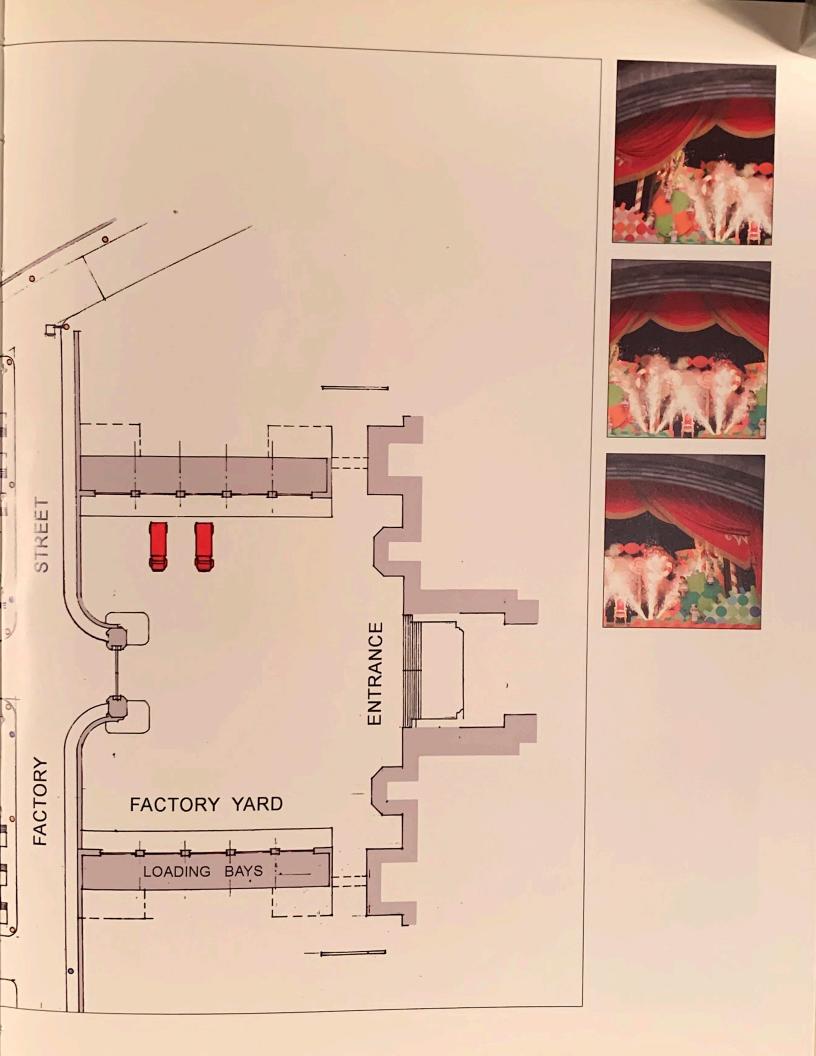
'We came, we saw, we stood about a bit... we went home"

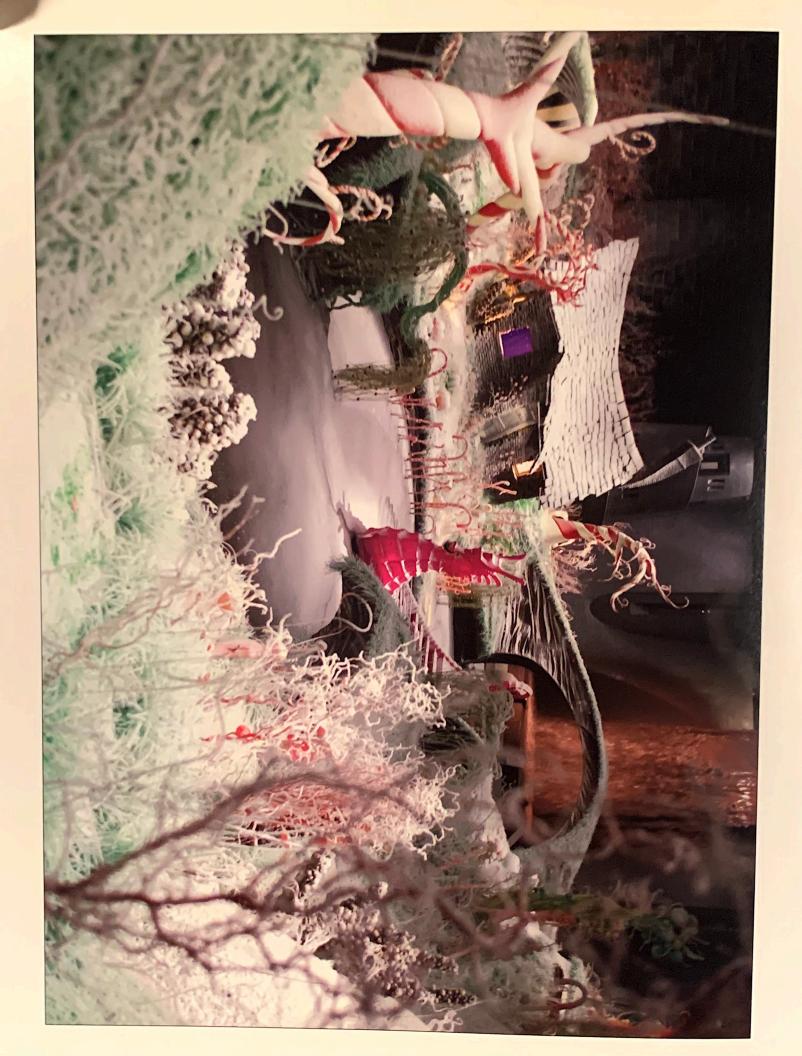
Wiz 1, April 2004



Fig 8998321. Exterior Town Layout

O TELEGRAPH POLE LAMP POST PERIOD STREET LAMPS CHANGE FOR PRESENT DAY 15 TREES FOR PRESENT DAY BARBER SHOP (OR HAIR SALON) 30 YRS AGO CHERRY STREET GROCERS 30 YRS AGO WONKA STORE 20 YRS AGO **FIRST** STREET STANDARD BICYCLE 30' TREES SHOP PARRINI & BRANCATELLA DRESSMAKERS WONKA HOUSE PERIOD LAMP POSTS (STRIKE FOR PRESENT DAY) **BUCKET HOUSE**





Acknowledgements



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All official production stills of the cast and sets are credited to Peter Mountain whilst the stills of the crew are credited to Giles Keyles. Additional photographs have kindly been supplied by Nikki Clapp and Dan Burke.

Design & Production

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Illustrations

While every effort has been made to attribute the illustrations enclosed in this book to the appropriate illustrator, there have been many many talented artists whose works may grace these pages. Below are a list of illustrators (digital or traditional) whose talents have provided the visual inspirations behind and throughout this book.

Chris Baker Dan Burke Dermot Power Francois Audouy Gert Stevens Julian Caldow Alex Tavoularis Andre Chantreuil Ben Proctor Daren Dochterman Luc Desmarchelier Simon Murton Wil Rees Les Tomkins Neil Ross Paul McGill Ravi Bansal Sean Haworth Stuart Rose Alice Biddle Andrea Borland Andy Nicholson Anthony Caron-Delion Helen Xenopoulou Julie Pitt Kevin Phipps Matt Gray Paul McGill Tino Shaedler ... and of course, Tim Burton



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